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All America recognizes advertising, sales and mass production as indispensable to this nation's enviable standard of living. So every business, as it throws itself wholeheartedly into the task of defending our coast lines, rightfully strives through advertising to preserve its identity and insure its future usefulness. And wherever business does advertise, it chooses paper from Champion's complete line of coated and uncoated book, offset, cardboard, cover, envelope, postcard, mimeograph and bond.



THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope and Tablet Writing . . . Over 1,500,000 Pounds a Day

DISTRICT SALES OFFICES

NEW YORK · CHICAGO · PHILADELPHIA · CLEVELAND · BOSTON · ST. LOUIS · CINCINNATI · ATLANTA

The Ludlow RADIANT Typeface Family

Only occasionally is there made available to typographers a new and original typeface family, with enough variety of weight and width to meet the practical requirements of display composition.

The Radiant family, available in Ludlow matrix form, is such a creation. Radiant is the first modern typeface family in many years to strike a new note and convey upto-the-minute impressions.

You will not want to overlook the additional attractiveness and power which the Radiants can contribute to your printing and advertising in 1942. Write us today for booklet and specimen sheets showing the full size range of Ludlow Radiants.

Ludlow Typograph Co.

2032 Clybourn Avenue · Chicago

LUDLOW DESIGN That is very legible

Radiant Medium, 36 point

A NEWSPAPER HEADLINE

With Round Caps, 24 point

A NEW LEGIBLE Display typeface

Radiant Bold, 36 point

TREND IS TO LUDLOW

With Round Caps, 24 point

IDEAL DESIGN FOR USE In newspaper headlines

Radiant Bold Condensed, 36 point

NO WORN OR BATTERED LETTERS

With Round Caps, 24 point

A MODERN TYPEFACE WITH AN Exceedingly high letter-count

LUDLOUI FACES INCREASE SELLING APPEAL

With Round Cans 24 point

ADDS ZEST TO Modern layouts

Radiant Heavy, 36 point

MODERN MACHINES

With Round Caps, 24 point





Now is the time to bring your plant to the point of highest efficiency and productiveness.

Obsolete equipment means unreplaceable labor waste, diverting it from the production effort essential to National Defense.

There are now many Vandercook Proof Presses available for prompt delivery. Major effort by the Vandercook Organization in making Machine Tools for Defense Projects, and scarcity of materials, make replacement of the present Vandercook inventory uncertain.

If you need Proving or Premakeready Equipment, act now while we can make prompt shipment. Prices have not been raised.

FREE! Latest Vandercook-Hacker Illustrated Price List of Proving and Premakeready Equipment.

VANDERCOOK & SONS
904 North Kilpatrick Avenue - Chicago, Illinois
Eastern Branch: 214 East 45th Street - New York, New York
Canada: SEARS LIMITED, Toronto, Montreal, Winnipeg, Vancouver

Published monthly by Tradepress Publishing Corporation, 309 West Jackson Boulevard Chicago, Illinois. Subscription rate \$4.00 a year in advance: single copies, 40 cents. Canadian \$4.50 a year: single copies, 45 cents. Foreign \$5.00 a year: single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1941, Tradepress Fublishing Corporation.







Give all the beauty of costly printing papers . . . at the price of ordinary paper!

ALMOST overnight, *Qevelcoal** printing papers won coast-to-coast popularity! No mystery is the ready acceptance of *Gevelcoal* printing papers: they bring a combination of qualities never before found in any other papers. Manufactured by new and exclusive processes, *Gevelcoal*'s uniformly smooth-coated surfaces inject snap

and contrast into halftones...make colors come to life...give type a sharp, clearly-defined appearance.

Most remarkable of all is the fact that *Sevelcoal* papers combine all the beauty of costly papers at the price of ordinary paper! Hundreds of buyers of printed pieces who had been paying premium prices for finer printing results are now making worthwhile savings, without sacrificing quality, by specifying *Sevelcoal* papers.

If small printing budgets have limited your customers to run-of-mine-appearing catalogs, circulars and brochures, tell them how *Sevelocal* quality paper at little, if any, extra cost—can put more "selling punch" in their printed advertising of every kind.

Seeing is believing . . . Ask your paper merchant for

Levelcoal samples. Or for proofs of fine printed results, write direct to Kimberly-Clark. You'll agree, these new-type papers do most for the money! They are available through your paper merchant. If you prefer, inquire direct.



Compenion to Trufect at lower seet. For use where quality remains a factor, but less exacting printing results demanded.

Multifect

Where economy counts in values printing, this grade does a splendid job.

KIMBERLY-CLARK CORP. NEENAH, WISCONSIN

Established 1872

NEW YORK: 122 East 42nd Street CHICAGO: 8 South Michigan Ave. LOS ANGELES: 510 West 6th Street

TRADE MARK



THE illustration is that of the one-piece base castings used for Craftsman 34½ inch Hand Clamp Power Cutters.

It is this casting that keeps important working parts on the Craftsman cutter always in alignment.

The base serves as a most rigid support for the cutting table and also carries the main shaft, drive shaft and motor support. Drive shaft and main shaft bearings are integral parts of the base. By placing a large percentage of the

weight below the table, great rigidity and accuracy of working parts are developed and maintained.

With this solid, substantial base as a beginning, the working parts of the cutter add to the satisfaction of the operator

in the many refinements that provide ease and accuracy in cutting.

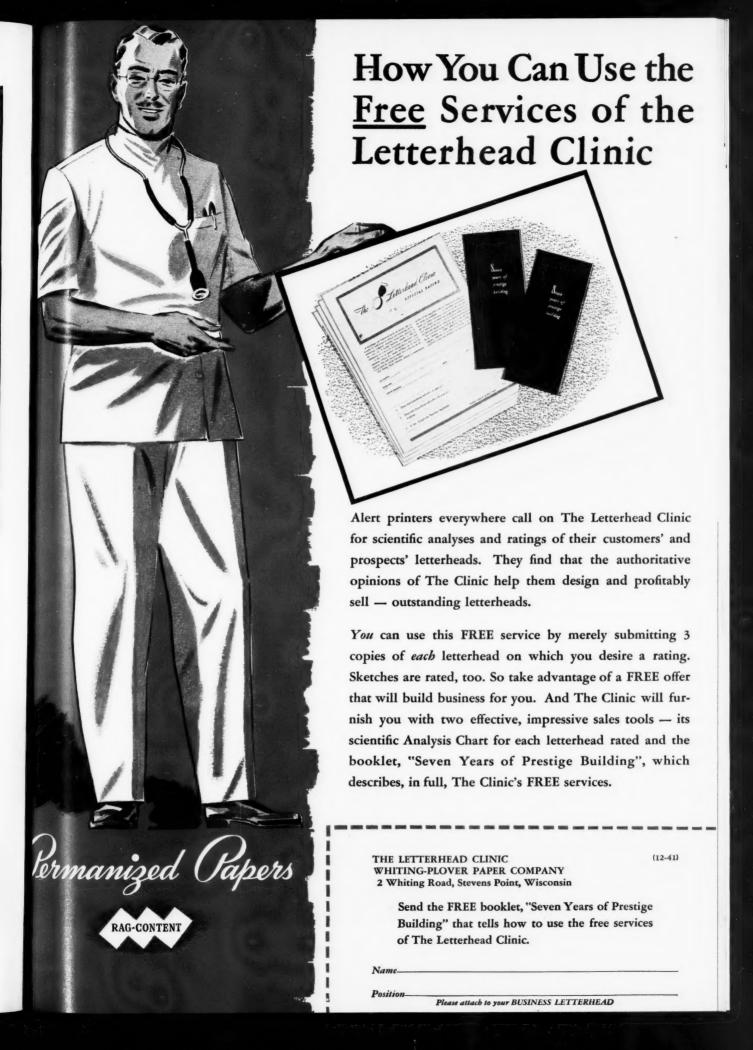
The knife bar is drilled so that when knife becomes worn it can be dropped by using a second row of holes. An eccentric adjustment brings knife parallel after regrinding. Knife bar guard prevents operator's hand being caught by knife. Easily operated, two-motion steel operating handle is located conveniently at right-cutter cannot start nor repeat accidentally. Sliding plate on left prevents stock and chips from jamming and marking. Table is 35" high -convenient for operator. Positive back gauge lock takes up its own wear automatically. Back gauge is in three parts. Worm and gear drive has new all-steel twin disc clutch; V rubber belts run from motor mounted below cutting table to fly-wheel. The illuminated tape magnifier is a convenience provided at small extra cost. The magnifier may be either the regulation type fixture or one for fluorescent light.



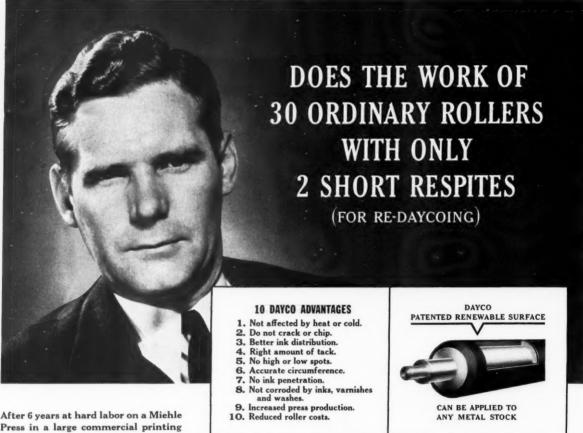
The CHANDLER & PRICE CO.



NEW YORK: Grand Central Palace 480 Lexington Avenue CHICAGO: Transportation Bldg 608 South Dearborn Street



6 years at Hard Labor doesn't bother Dayco 7653



After 6 years at hard labor on a Miehle Press in a large commercial printing plant, Dayco#7653 is still going strong. During that time, this durable Dayco has had only two short respites (3 years apart) for Re-Daycoing to restore its original efficiency . . . at a trifling cost of only \$16.30!

But that's only half the story! On the same Miehle Press, ordinary rollers formerly had to be replaced 4 or 5 times a year. In other words, 30 rollers to be replaced (and purchased) in 6 years. That's important money . . . one kind of money saved by Dayco!

And don't forget that along with outstanding economy, all-purpose, all-season Daycos produce top quality impressions at their every turn throughout their long life. That's because their tough, renewable surface isn't affected by heat or cold, nor by inks, varnishes and washes. Constant, uniform symmetry and tack, too, from end to end. And, there's no chipping,

no cracking. Tailored to your exact requirements, these rugged rollers combine extra quality performance with big savings that can't be ignored.

Only Dayco's Patented, Renewable Surface can be Re-Daycoed to its original efficiency time after time to give you Dayco's great economy. Have our Special Representative see you.

THE DAYTON RUBBER MFG. CO. DAYTON, OHIO

The Originators and Pioneers of Synthetic Rubber Printing and Lithographic Rollers

LATIN-AMERICAN REPRESENTATIVES: National Paper & Type Co., 120 Wall St., N. Y.

CANADIAN REPRESENTATIVES: Manton Bros., Ltd., Elizabeth Street, Toronto

Dayco Rollers

THE ORIGINAL AND PIONEER SYNTHETIC RUBBER PRINTING AND LITHOGRAPHIC ROLLERS



THE ALL PURPOSE ROLLER FOR TO FORM, DISTRIBUTOR, DUCTOR, ETC

DAYTON RUNBER MEG CO.



-Ideas for Matched Stationery Jobs. A folder to help you sell extra jobs for invoices, statements, envelopes. Shows seven practical applications of how these extra jobs can be developed with the original design and sold at the same time.

104H-Personal Stationery Designs. Booklet illustrates type arrangements useful for lifting these jobs out of the "no-profit" class. Also gives recommendations for the selection of paper and envelopes.

127H—Layout and Order Sheets help keep profitable form orders coming in. help your customer lay out form or letter-head instructions easily and accurately ...help you get the order ... eliminate errors and misunderstandings. Free up to 100. Nominal charge for larger quantities.



135H-"Form Design Check Sheet" lists 25 essential points to check on the layout of a new form. An easy-to-use help for testing the efficiency of your customer's present forms or for revamping them to meet today's needs.

171H—Diagram of a Modern Papermaking Machine. Three-color, keyed illustration

of a block-long modern paper machine. Interesting to anyone who buys or uses paper. Suitable for mounting or framing for office, shop or window display.

175H—"21 Ways to Keep a Clear Desk" 21 leads to sales. Booklet contains specific suggestions for Sales Managers, Purchasing Agents, Credit Managers, Office Managers, Time-saving forms to help each of your customers in his own particular job.



190H—Guide to Scoring and Folding. Handy reference folder containing diagrams and samples of most efficient methods of round-faced scoring, string-and-rule scoring, and scoring while printing.

191H—"Relative Humidity — What It Is, What It Does, What Printers Can Do About It." Guard against pressroom troubles.

192H—Ready-To-Insert Job Printing Advertisements. Prepared ads that help sell printing. For use in your local newspaper or for direct-mail advertising, blotters, house organs or envelope enclosures. Supplied free. Check coupon for proof sheet for easy selection.

197H—Complete Sales Kit for Letterhead and Form Jobs. The Working Kit of Ham-mermill Bond contains ideas you can use today. It shows designs you can duplicate for letterheads, envelopes, invoices and statements, also shows how to design up-to-date printed forms. Use the Working Kit to help your customers solve their printing problems.

213H—Selecting the Right Cover Paper For Every Requirement. A 45-page sample book to help choose the best protective cover for each job. Indexed for quick selection of colors, weights, finishes. Handy desk reference size; contains complete infor-mation on the Hammermill Cover Paper



220H—Giving Importance to Printing. How to use safety paper to give impressive-ness to forms and advertising printing other than checks. A selling idea that will please your customers and bring you an

CHECK COUPON FOR YOUR COPIES

		V					
	Hammermill Paper Co., Erie, Pa. Please send me, without cost, the printing helps I have checked below						
MINIMIEMANINO	[□101Н	□135H	190H	197H			
1400	□104H	171H	_191H	213H			
papers	∏127H	□175H	□192 H	220H			
	Name		************	************			
, ,	Position(Pl	ease attach coupon t	o your <i>business</i> letter	head)			



SLEIGHT METALLIC INK COMPANIES, Inc.

New York: 75 West Street Philadelphia: 538-540 N. Third Street

Washington: 1315—14th Street N.W.

Cleveland: 620 Caxton Bldg.

Chicago: 717-719 W. Congress Street

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had majo ers ficin Con follo

faith stock tiser

prin

F

Milwaukee: 1929 W. Clybourn Street

Kansas City: 722 Wyandotte Street Fort Worth: 242 W. 13th Street

Los Angeles: 1204 Maple Avenue



What Ford Did

for Automobiles... Consolidated did for Paper

Do you remember when an automobile was DeLuxe transportation which only a few people could afford? Then Henry Ford, with his manufacturing genius, pioneered in the development of a low priced car and almost overnight put a Nation on wheels.

A similar transformation has taken place the past few years in the printing industry. Another pioneer put DeLuxe Printing within the reach of everyone when Consolidated became the first to produce coated paper at uncoated paper prices.

Consolidated COATED Favers AT UNCOATED PAPER PRICES

Formerly those who wanted first grade, realistic reproductions on finely coated stock were like the original motor car owners. They had to be able to pay the extra cost. The majority of Advertisers, Printers and Publishers "got along" with uncoated paper, sacrificing printing excellence for economy. Then Consolidated Coated was perfected and the following "firsts" resulted:

For the first time fine halftones could be faithfully and vividly reproduced on a coated stock so low in price that printers and advertisers could use it for the majority of their printing.

For the first time every publisher of a magazine or trade or technical journal could

afford to print on a fine enameled paper, increasing reader interest through higher quality printing and stepping up the merchandising value of advertising illustrations.

For the first time great mail order houses could illustrate their goods on coated paper as freely as they wished, giving their catalogs added attractiveness and displaying merchandise almost as realistically as on dealers' shelves.

There is a grade of Consolidated Coated Paper just right for nearly every job. Ask your printer or paper merchant, or write us for samples which prove that finer printing on coated stock need not add anything extra to paper costs.

Consolidated Coated Papers are stocked and sold by leading Paper Merchants in the important cities throughout the Nation. It will pay you to learn all about them.



CONSOLIDATED WATER POWER & PAPER COMPANY

WICONEIN PAGIES, WISCONSIN

135 SO. LA SALLE ST., CHICAGO



Send your rollers to Bingham for normal delivery as you need them. Then you can be sure that they are fresh, tacky and properly seasoned for the best possible inking.

There is a Bingham factory near you. Whatever your roller needs may be, you can depend upon Bingham. Phone or write on any roller problem.

SAM'L BINGHAM'S SON MFG. CO.

CHICAGO

Atlanta Cleveland Dallas

Des Moines Detroit Houston Indianapolis Kalamazoo Kansas City

Minneapolis Nashville Oklahoma City Pittsburgh St. Louis Springfield, O.

ANOTHER NEW MONOTYPE LETTER FOR DISPLAY USE

PIERRE ANNOUNCES THE Gala Opening Of His New and beautiful downtown salon. 256 Central Street

A Poin

GENUINE DYED FOX Chubby Jackets For brisk autumn wear

CEDAR MANOR on Lake Ranier

EXHIBITION of shipcraft

30 Point

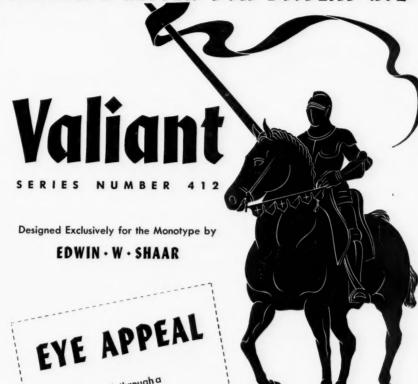
DEER INN fine foods

Cordials

Musical 48 Point

Radio

Wine



When you thumb through a magazine, scan the pages of a favorite newspaper or glance at a piece of direct mail advertising, certain headlines stop you where you are. Valiant has the ability to arrest attention and give the text a chance to go to town.

SPECIFY VALIANT!

Send for Specimen Sheet showing all sizes.

Legibility

The best types are those which enable the reader to grasp immediately the ideas they attempt to convey. **Valiant** is one of these. Notice how easily the eye grasps complete words and molds them into thoughts. This quality of easy legibility is most important in a letter designed for display use.

SPECIFY VALIANT!

LANSTON MONOTYPE MACHINE COMPANY

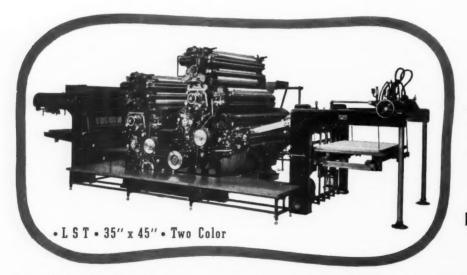
MONOTYPE BUILDING, TWENTY-FOURTH AT LOCUST STREET, PHILADELPHIA, PENNA.

TAKE ADVANTAGE OF MODERN OPPORTUNITIES PROVIDE THE DISTINCTIVE RESULTS OF OFFSET

HEN your customer seeks new printing effects, he is asking for modern treatments that advance the service and products of his business. Offset on a Harris gives these effects.

Expand your printing opportunities by adding Offset to your printing methods. Regular customers will accept this wider service to them and new markets will further increase your profit opportunities.

Make certain of your Offset press equipment. Select a Harris, made by the pioneer builders of successful Offset equipment.



LITHO Chemicals

Through research, Harris has developed and standardized new chemicals for both deep etch and surface plate making processes. Full details upon request. Write us with reference to your lithographic problems.

Offset is a Modern Method

HARRIS OFFSET PRESSES

HARRIS · SEYBOLD · POTTER · COMPANY ·

PIONEER BUILDERS OF SUCCESSFUL OFFSET PRESSES

General Offices: 4510 East 71st St., Cleveland, Ohio * Harris Sales Offices: New York, 330 West 42nd St. * Chicago, 343 So. Dearborn St. * Dayton, 819 Washington St. * Atlanta, 120 Spring St., N.W. * San Francisco, 420 Market St. * Harris-Seybold-Potter (Canada) Ltd., Toronto, Montreal * Factories: Cleveland, Dayton

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THE NORTHWEST
PAPER COMPANY

CLOQUET, MINNESOTA





Linotype Micro-Therm increases the confidence of the Linotype user. With Micro-Therm, he knows that the temperature of the metal in the Linotype pot is accurately controlled. He knows that the mechanism that controls it is fool-proof . . . that it is simply designed, sturdily built, reacts to less than two degrees heat variation.

> This confidence of the Linotype Micro-Therm user has a very practical side. It is saving him dollars and cents every day because Micro-Therm assures perfect casting temperatures day in and day out. The Micro-Therm user is assured of:-

> > Proper metal heat for good printing faces Trouble-free operation and simple maintenance Versatility for all casting conditions

To you who want to step up the slug-casting efficiency of your present equipment, ask your Linotype representative for further information on this revolutionary heat control. And ask about the new thermostatic mouth-piece control.

Every LINOTYPE User Is Enthusiastic

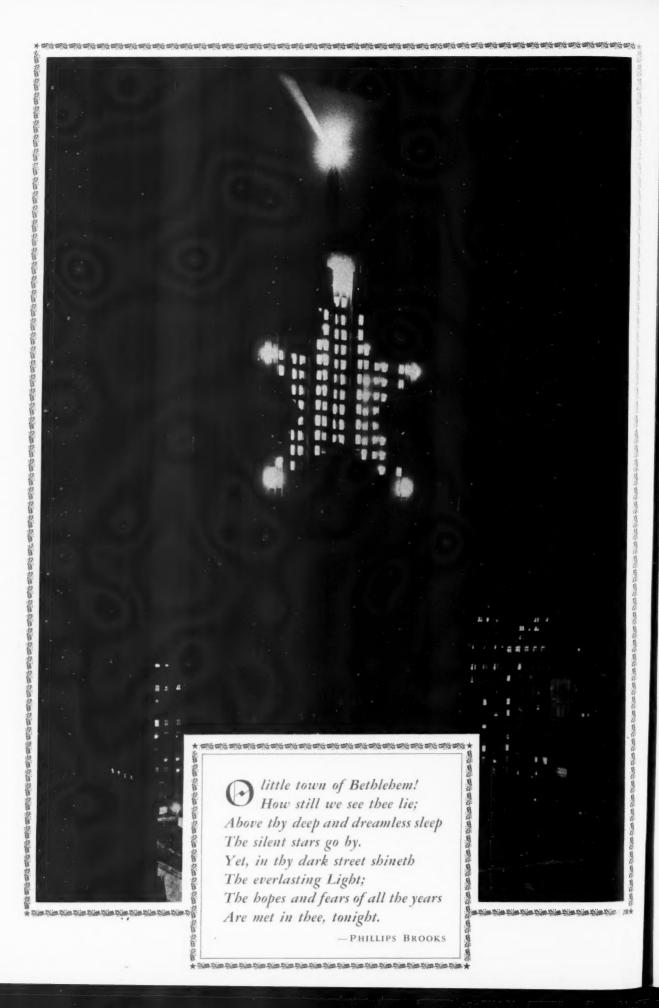
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Change in Cost System Poses Serious Problem * Printing Engineer Analyzes Pro-

posed Switch From Time-Tested U.T.A. Accounting Methods; Warns Against Hasty Action

PAVE THE ACCOUNTING PRINCIPLES and practices, established and promulgated by United Typothetae of America a score of years ago, become outmoded? Was the ambition of an industry-to so standardize its accounting as to make possible a ready interchange and comparison of facts-a vain vision? Were the intensive and well directed activities of a once proud and powerful trade association so devoid of scientific effort as to leave nothing of permanency for oncoming generations? Or, acknowledging that methods and practices and applications may change with the years, is it so easy to admit change in basic principles?

Apparently the younger generation of the Typothetae leadership thinks so, for, at the recent convention of the association, it presented what it pleases to call "Management Control and Accounting Procedures," intended, we understand, to be a substitute for the Standard Accounting System for Printers, designed, developed, and given to the printers in 1920. Beneficial claims for "Management Control" are that it is a method of "looking ahead rather than depending upon historical information;" that it shows "information on performance in terms of good or bad effect on profit in time for action to preserve good performance and combat bad performance"; that it provides a basis for team work by the personnel; and that it furnishes "comparable information with less clerical effort -more and better information.

Nothing in the prospectus indicates any attempt to improve or to build upon the present structure of the Standard Accounting System, which long has been touted as a step in standard accounting far in advance of any taken by other trade associations. Scores of printers have successfully used it, and, from the facts about their businesses it revealed, have built valuable aids to management which have stood the ordeal of time and troubles. Conceived by the educational committee of the association under the chairmanship of Henry P. Porter, of Boston, it was developed carefully and deliberately under the technical supervision of Dean Gay, of Harvard, and Prof. Wm. Jackson, of Minnesota State University, both of whom were considered as among the highest authorities of their time.

On the other hand little or no stress seems to be placed on the authorship of "Management Control Accounting," except that it was developed by U.T.A. during the past year. It is sponsored, however, by the association's Management Control and Cost Commission, made up of the following representatives of printing concerns: Peter Becker, Jr., Standard Press, Washington, D.C.; T. P. Butler, Herbick-Held Printing Company, of Pittsburgh; Claude N. Campbell, the Wm. Mann Company, Philadelphia; Alex Dittler, of Dittler Brothers, Atlanta, Georgia; Randolph E. Haugan, Augsburg Publishing House, Minneapolis; Walter Z. Shafer, Jersey City Printing Company, Jersey City; James E.

Ward, Baird-Ward Printing Company, Nashville, Tennessee; Sam Weil, the Keller-Crescent Company, Evansville, Indiana; A. S. Wentworth, Westinghouse Electric & Manufacturing Company, of East Pittsburgh, Pennsylvania; Henry Yuhas, Beck Engraving Company, New York City; R. T. Bath, U. S. Government Printing Office, Washington, D. C.; Robert A. Ritter, of the U. S. Government Printing Office, Washington, D. C.; Ash Foster, Uniform Supply Division Courier-Citizen Company, Chicago.

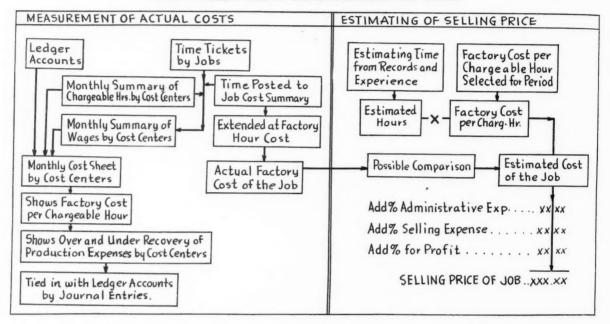
THE INLAND PRINTER has long regarded the Standard Accounting System as one of the outstanding achievements of U.T.A. back in the days when the association, in cooperation with paper and machinery supply houses, put over the "Three Year Plan" of nation-wide organization of the industry and of putting it to work studying costs, accounting, estimating, salesmanship, and other vital needs of the business. No forward movement of the industry, either before or since, has equaled the association's effort at that time. Membership was at its peak, businesses prospered, profits reached their highest percentages. If a system of accounting, which appealed to printers then, helped them to operate profitably, the question naturally arises now, why a new system that may dispel standardization and introduce confusion of methods? What has "Management Control Accounting" got that the Standard Accounting System hasn't?

To find the answers to these questions and any related ones, a staff writer was assigned to interview M. E. Powers, printing engineer, who has made a careful factual study of the two systems and is prepared to make comparisons of their respective factors and functions in an impartial manner. The reader, by following Mr. Powers' comments, will be able to judge for himself.

The Standard system, of course, involves bookkeeping, record-keeping, as well as posting. The plan, however, is simple and easily followed. In the end it presents data in such form it may be analyzed.

On the other hand, I understand the proponents of the Control system claim it reduces clerical effort. An analysis of the details of the two plans shows that the Control by the records of over- and underrecovery of production expenses computed at the estimator's costing rates in use at the time. The differences in every case are easily traced to their sources, enabling corrections or adjustments to be made in future practice if necessary. It is possible to make detailed comparisons step by step as the job progresses, so that the record is not

CHART I-PRESENT PLAN OF THE U.T.A. STANDARD COST SYSTEM



The two systems, furthermore, are visualized in the accompanying Charts I and II, which should be followed as the interview proceeds.

Mr. Powers, what is the basic difference between the two plans?

The present U.T.A. plan, that is the Standard Accounting System interlocked with the Standard Cost System, was designed and developed for the costing of individual jobs of printing. The proposed Management Control System is one which is applied particularly to industries in which the individual job-cost cannot be readily segregated. The Standard System is a simplified plan for ascertaining and using current costs based on current expenses. The proposed Control system contemplates setting up of a budget of standard costs by estimating future expenses

How about clerical work—is there any saving in the proposed Control system over the Standard?

plan may save as much as 24 per cent of the record-keeping. But the saving is principally the elimination of the posting of the job cost sheets, the one record that tells the printer whether he has equaled the estimate or not, and what operations show a profit or a loss. In place of such a record, the Control system substitutes an estimate of set-up standards. It is a saving of clerical effort at the expense of essential information.

Now, Mr. Powers, the industry, of course, understands that the chief value of accounting and cost systems is in being able to use them effectively in obtaining a certain amount of control over the operations of the business. Will you explain how this is done in each of the two systems under discussion?

In the Standard system, which has been used for so many years, control of operations is exercised in a comparison of actual costs and estimated costs of operations and merely a historical one but valuable in controlling operations.

Under the proposed Management Control system, control of operations is obtained by comparison of the actual time required with the set-up standard for good performance. The figures, however, are in totals. Points of variation can be discovered only by detailed analysis of the time tickets. Whether the totals are for days, cost centers, or months, they can show only a general condition or a trend.

How do the two plans keep their hands on the amount of labor used?

The Standard system of recording all labor as chargeable or non-chargeable gives a very necessary control of labor expense. The proposed Control system does not provide for any such control over labor.

Mr. Powers, we understand printers evaluate almost any system on its possibility for making analyses. What are the possibilities of the two systems for cost analysis?

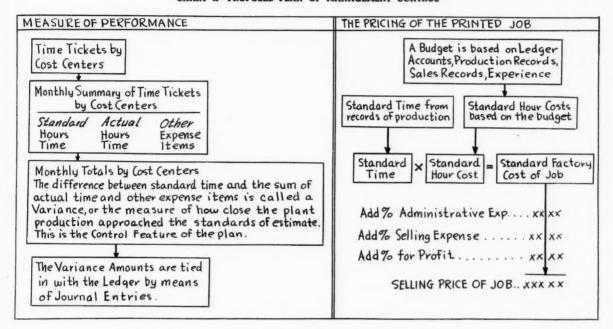
The printer can make money only by continual analysis of his costs and his production. The easier it is for him to follow operations and to identify the ones causing a loss, the better equipped he is to plan for the profits. Cost tickets grouped by jobs permit quick study of any one job. The Standard system provides detailed data available for any investigation that may be desired.

the same operations in the same cost centers. Will you please tell us how these standards are checked under each of the two systems we are discussing?

Where the Standard Accounting and Costing systems are employed, the estimator is continually studying the cost and production records in order that he may change his estimates on operations where necvious experience in the same operation, then again resort must be had to the time tickets of the individual jobs and we are right back to the procedures of the Standard system.

Mr. Powers, we understand that the Standard system uses set-up costs to price operations both in estimates and job summaries. You say the Management Control used set-up standards of time, produc-

CHART II-PROPOSED PLAN OF MANAGEMENT CONTROL



Under the proposed Control system, time tickets are grouped by cost centers for the determination of the variances that may appear in any one of the cost centers. In this system, the job becomes a minor factor. If the totals of cost center show a wide variance from the setup standards and the reason for it is questioned, then it is necessary to go back and re-sort the time tickets to find the jobs not in accord with the set-up standards. If much of this re-sorting is found necessary, the printer, as a matter of fact, has gotten back to the Standard system of job-cost analysis.

We understand, Mr. Powers, that modern printing estimators are intensely desirous of getting the touch of their plants as it involves production in each of the cost centers and time of the operatives and machines, in order that they may have immediately at hand the figures on each with which to forecast the cost of the next job going through

essary or desirable to meet the plant conditions and to note the extras that develop so that he may include them in the next job of similar character. He attempts to estimate plant production as it is, not as it might be. As management increases the efficiency of the plant, the estimator will advance his standards to reflect the improved conditions.

But in the plant operating under the Management Control system. the estimator is interested in developing standards of time, standards of good production, preferably in his own plant but in some cases in the plant of a competitor. A standard of time in each cost center is set up as a target, as it were, for the plant to shoot at, but the system does not provide for records of the hits and misses, except an over-all total. No provision is made for a detailed analysis to correct standards. If at any time it becomes necessary to compare the time consumed in an operation with a pretion, and costs for the same things. Please explain the different ways these set-up costs are arrived at.

The costing rates in the Standard Accounting and Costing system of the U.T.A. are usually set in relation to the average hour costs of a cost center for a certain period or "chain." Whether the "period" or "chain" be for twelve months, six months, or four months depends on how closely the printer wishes to follow current trends. In any case, the hour costs quickly reflect the rapidly changing costs of presentday business, warning the printer to change with the trend, and also indicate the degree of adjustment to be made.

In the proposed Control system, as I have stated before, a standard cost is determined by setting up a budget. This, of course, assumes that the printer can guess his sales volume as well as his changing costs six months or probably a year in advance. Actually, attempt is made

to forecast the trend of the "period" or "chain" average. Whatever may be the merit of setting up an objective, of laying out a trail the printer would like to follow, present business conditions as they are, there arises continual warnings of detours and necessary changes in the trail. The budget system does not provide these warnings sufficiently in advance to protect the printer.

Now, Mr. Powers, how do these two systems of costing or pricing fit into the picture when it comes to billing the job to the customer?

Under the Standard system, printing is billed after the completion of the job when all of the costs are known, when extras and alterations have been rounded up, and when adjustments may be made with full knowledge of the facts.

The proposed Control system suggests that the estimate be used to bill the job. The argument is that the estimate is what the job should cost normally, and any difference between it and the actual cost simply shows that the plant is not as efficient as it should be, assuming, of course, that actual costs are rarely less than the estimate. It is even suggested that billing from the estimate might be made even before production is started.

The Inland Printer realizes that the proof of the merits of the proposed Management Control Accounting system rests in the use to which it is put and the results it obtains for those who adopt it. All during the life of the Standard Accounting System, attempts were made from time to time to change one principle or alter another to meet the ideas of someone who thought he knew more about accounting than the specialists.

Editor's Note: At the moment of going to press Donald Rein, executive secretary of the U. T. A., advises the editor that there are inaccuracies in the accompanying tables, copies of which were sent to him coincident with THE INLAND PRINTER. Be that as it may, we are releasing the article without prejudice on the part of THE INLAND PRINTER and writing Mr. Rein to do an article for our January issue outlining his understanding. Our readers are urged to maintain an open mind and to read Mr. Rein's article in our January issue which with this one should provide a complete understanding of the matter.

On Headlines, Headaches, And Grammar · Plenty of the First Two

But Who Can Find the Grammar! . By EDWARD N. TEALL

• ENCOUNTERING a headline in the news gave me a jolt. It was the simplest kind of headline-nothing to talk about, you would almost certainly say. The point about it was that it might so easily have been different. This was a caption over two three-column cuts, placed side by side in a newspaper page-a sixcolumn spread. It ran this way: "Aboard a United States Destroyer on Neutrality Patrol in the Lanes of War." You see?-no complications, no clouded syntax, no possibility of ambiguity: just straight stuff. And so what?

Well, suppose the headline writer had been hard put to it for space. Suppose he had not been free to spread, but had been held to three or four columns. The problem would have been solved in the simplest, easiest way. That headline writer would simply have said: "in War Lanes." To say it fast, instead of using the prepositional phrase, he would have used my favorite noun of identification. The more I observe print, the more convinced I am that the n. of i. is the greatest invention in grammar since the first grammarian was born.

See what happens in a single issue of your daily newspaper; the object of this particular survey happens to be the New York *Times*, of November 19, 1941. Skipping about, picking 'em up at random, one out of twenty or more possibles, I find:

Tank action, action by tanks. Ship owners, owners of ships. Towing firms, business firms engaged in towing. Spy trial, trial of a spy. Nazi flier, a Nazi who is a flier—or a flier who is a Nazi. "Torrance Autopsy Shows Head Wounds," an autopsy in the Torrance case shows that the supposedly murdered person had wounds on the head. How's that for squeezing ideas into few words?

Deliberately piling up the evidence, I continue: Air power, power in the air, aviation power; farm body, an organization of farmers and Government agents to plan a program for agriculture; defense strikes, strikes within enterprises that figure in the program for defense of the nation. Complexity reduced to a complete simplicity! Do not these examples reduce to a complete absurdity the old "line" that apple in apple pie, oak in oak tree are adjectives?

Consider this example: Start with the word association. Being an association devoted to a program of improvement, we just call it an improvement association; two straight nouns, one of which is a noun of identification.

Next: What is to be improved? Herds. And so we have *herd improvement association*. Do you see what's coming?

Well, it's a herd of cattle maintained by a dairy farmer: dairy herd improvement association, four nouns in a row, no trace of syntax.

And it can be built up still further, at both ends, as when we speak of a New Jersey State Dairy Herd Improvement Association Representative. Seven nouns!

All THE INLAND PRINTER and I have done in these premises is to name the baby. The thing is there in front of you in every bit of print you look at. The I. P. and I have done the reading, writing, and *printing* world a service which will be appreciated.

OUR FRONTISPIECE



★ TOWERING high above Chicago's holiday - thronged streets gleams a gigantic star, formed of lighted windows in the Palmolive Building which dominates the city's famed Gold Coast on North Michigan Avenue.

So impressive is the spectacle of this display that *The Inland Printer* chose its photograph, taken at night by the Hedrich-Blessing studios, as a fitting and picturesque subject for its December frontispiece.

Loss of Trained Men to Other Fields Faces Graphic Arts * Statistical Findings Reveal Losses in

Trained Young Men Higher Than in Comparable Industries; Defense Aggravates Problem

HATEVER the cause may be, the graphic arts ranks first among comparable industries for the dubious distinction of losing its trained young men to other fields.

This disturbing fact is brought sharply into focus by statistics based upon census reports, and compiled by M. E. Powers, Chicago industrial and printing engineer, whose findings are graphically illustrated in the charts reproduced on these pages.

Employment Peaks

As a glance at the charts will reveal, compositors reach their employment peak in the 20-24 age bracket, when they comprise 18 per cent of the total number of workers in that group. At the age bracket of 25-29 they have dropped to a total of 15½ per cent, when electrotypers reach their peak of slightly more than 16 per cent. Lithographic workers attain their high point in relation to the total number employed in the group at the 20-24 age bracket, comprising 15% per cent.

From the 30-34 to the 35-39 age period, the graph shows a slight trend upward, indicating that of the young men who left, a number elected to return to the trade in which they were best trained. In other trades, during this period, the trend is downward, with the exception of plumbers, who do not reach their peak until the 35-39 period. Electricians, who reach a peak of 19½ per cent of the total employed at the 25-29 group, show a sharp drop in the later age group, as do accountants. Machinists, reaching a peak of 15% per cent at the 30-34 age group, dip very slightly during the period up to the age group of 35-39

Disproportionate Loss

But the loss to our industry of trained men between the ages of 19 to 34, highly productive years, is disproportionate to that suffered by comparable industries. What is the underlying reason for this apparent inability of the graphic arts to hold on to its younger workers? Or is there a number of causes, which are applicable in various circumstances?

The Inland Printer feels that this situation should be brought out into the open, and will endeavor to do so through its pages. Like all facts, pleasant or otherwise, it must be squarely faced, and measures sought for its remedy.

There are, of course, dozens of possible reasons, and many of them doubtless true ones. One reason that

trade groups IN PRINTING INDUSTRY must unite!

HON. A. E. GIEGENGACK, Public Printer of the United States, was guest of honor at a luncheon in Palmer House, Wednesday, October 29. He was introduced by Elmer G. Voigt, vice-president of the Western Printing and Lithographing Company of Racine, Wisconsin.

Mr. Giegengack was also the guest of honor at an informal dinner at the Blackstone Hotel on Wednesday evening, October 29, of the board of directors of the Graphic Arts Association of Illinois. John J. Maher, president of the association, presided.

In his speech at the U.T.A. luncheon given in his honor, Mr. Giegengack said that the printing industry had nothing to apologize for as an industry. He said that as "one of the big four" industries in the country, it has an important role in the National Defense program to "bolster morale, to keep alive the will to survive."

'We shall need to have constant readjustment of our sights so that our objectives may be clear to us to such a degree that the remedies we shall apply will be most effective," said Mr. Giegengack. "Essential to this accomplishment is the setting aside of those flimsy barriers which have separated our trade association efforts in the past and divided us into fragmentary groups in the whole industry, each working out its own salvation in its own separate way. In other words, we shall need and must have industrial unity and a common channel through which the unity can express itself.'

0 0000000000000000000000000000 has been advanced is based upon the assumption that young men entering the printing trade are inherently more intelligent than their fellows undergoing apprenticeships in other trades. These bright young workers, it is argued, become dissatisfied with the prospect of a career as tradesmen, and yearn for the white collar of the professional worker.

Flock to Agencies

Another, and a very logical, suggestion is that competent young craftsmen leave the printing plant to become typographers for the ever-increasing number of advertising agencies, which, however, implies not so much a loss to the industry, as a transference. Furthermore, the number involved is trivial.

Actual working conditions, taken through the industry as a whole, may provide considerable bearing upon the question. In the major plants, working conditions are comparable to the best that industry has to offer them—air conditioning, lighting, cleanliness, et cetera.

But what of many of the smaller plants, the dingy composing rooms and paper-strewn fire-traps where the new apprentice gazes longingly through fly-specked and grimy windows at (he feels) his more fortunate brethren who chose a profession? Of course this condition is not confined to print shops, but extends as well to small shops in other trades.

Future Opportunities?

The average wage earned by the skilled craftsman is certainly comparable to that paid in other industries; in many instances it is higher, ranking with the average income of professional groups.

What of opportunities for advancement? Does the youthful craftsman feel that his chances to get ahead in his trade are slim? H. A. Gerlach, vice-president of the Marshall-White Press of Chicago, thinks this is true. He says:

"The letterpress business has not been the fast growing, aggressive industry it was years ago. On the contrary, there has been a certain stagnation in the letterpress business while there have been terrific forward strides in other businesses. From this statement you can see that many young men in the printing industry note they are getting nowhere fast and have an enviable look in their eye to the more progressive industries around them. As a result, the printing industry loses these young men rapidly.

Schools Teach Printing

"There seem to be many young men graduating from high schools who become interested in printing during the course of their schooling. The schools teach them to set type, even run presses, and there is a certain glamor to this for boys of high-school graduation age. They thus become interested in the printing trade, but the long five years of apprenticeship, devoted to many menial tasks, naturally takes a great deal of the glamor out of it."

Mr. Gerlach foresees an even more acute problem in the immediate future, when the graphic arts will be forced to compete not only with the normal attraction of alien industries, but with the abnormally high wages brought about through the defense program.

"Even the skilled workers in the printing industry will gravitate to skilled defense work," he declares, "and up-and-coming young men are not going to be serving apprenticeships in the printing trade while

they can be earning more money in defense plants. The waiting period for "fair money" is not nearly so long in defense plants as it is in many other industries for the young people of today."

Quit After Five Years

In his analysis of his statistical findings, Mr. Powers states:

"Young men evidently are trained and enter the printing industry, remain about five years and then start turning to other lines of work. Note the sharp break in the curve. In the other trades the men seem to stay a period of perhaps twenty years. The question that suggests itself is, what do these men dislike about the printing trades, and what do other industries offer that is seemingly so attractive?"

The lure of high wages in the defense program is not a factor in the disclosures of Mr. Powers' graphs, which were compiled from the 1930 census, when "defense" was a theoretical term. It seems fairly safe to assume that the situation, as applies to the graphic arts, will hardly be bettered by the glowing prospects offered by defense industries competing in the labor market.

Mr. Powers, in discussing the matter with employers, unearthed a number of possible reasons for the drifting away from the industry. Among them were dirty shops, insufficient materials, poor equipment, lighting, and ventilation, ragged supervision, hard concrete floors on which to stand, and failure to see the completed jobs on which they had worked.

It was also brought out that these young men are, on the whole, quite well educated, and consequently alert for opportunities for advancement, whether in their own or in other industries or professions.

But the basic underlying reason is still lacking. Certainly these minor causes are responsible for dribbles away from the industry, and are doubtless applicable to all industries, but why should the graphic arts show so inordinate a loss as compared to other industries?

Printing As Hobby

It is quite possible that the industry itself is unaware of the extent of this condition; certainly The Inland Printer was surprised at the revelations depicted in the employment graphs.

Thomas E. Donnelley, chairman of the board of the R. R. Donnelley & Sons Company of Chicago, believes the loss of young, trained men is chiefly from the smaller plants, which are operated on a more or less personal basis.

In Mr. Donnelley's opinion, concerns employing 1,000 or more persons have little difficulty in obtaining and retaining men of ability, an opinion which is shared by H. G. Kable, president of Kable Brothers Company of Mount Morris, Illinois.

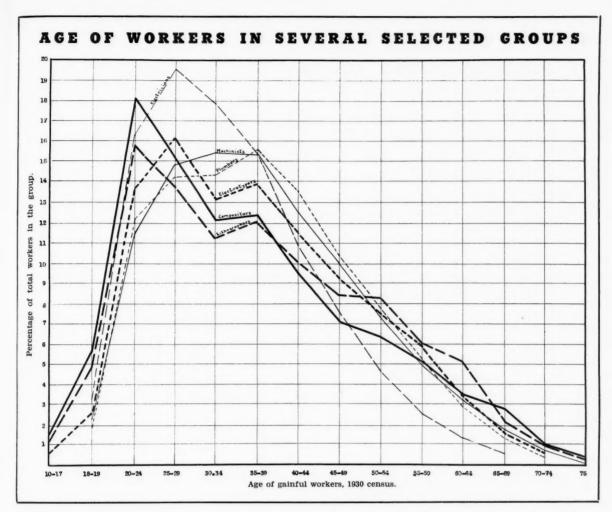
Young men are prone to regard printing either as a hobby, learned in high school, or as a means of earning pocket money while attending school, according to a suggestion by O. D. Cliffe, vice-president of Lloyd Hollister, Incorporated, of Wilmette, Illinois.

AGES OF GAINFUL WORKERS IN SELECTED GROUPS

Age of Workers	Machinists		Plumbers, Gas and Steam Fitters		Electricians		Compositors, Linotypers, Typesetters		Electrotypers Stereotypers			Lithographers				
	Male	%	Male	%	Male	Female	%	Male	Female	%	Male	Female	%	Male	Female	%
10-17								2,825	232	1.65	50		.64	98		1.15
18-19	15.026	2.36	4.667	1.96	8,430		3.05	9,539	759		205	2	2.62	396	33	4.86
20-24	73,426	11.47	28,853	12.17	45,631	10	16.30	31,127	2.194	18.15	1.058	2	13.55	1.321	69	15.70
25-29	95,052	14.87	33,589	14.15		5	19.60	26,478	1,664	15.30	1,240	8	16.10	1,179	39	13.75
30-34	98,034	15.37	34.074	14.37	50,247	8	17.95	21.849	1.345	12.15	1.015	2	13.10	969	25	11.30
35-39	97.314	15.25		15.65		3	15.38	21,561	1,199	12.46	1,088	4	13.90	1,034	31	12.05
40-44	80,523	12.55		13.55		5	10.95	16,383	1,023	9.47	908		11.62	905	7	10.10
45-49	64,732	10.13		10.40		4	7.65	12,102	716	7.00	727	1	9.30	739	9	8.45
50-54	47,038	7.35		7.82	12,762	1	4.65	10,993	511	6.27	590		7.55	729	8	8.30
55-59	31,799	4.85		5.25		1	2.55	8,794	338	4.97	461		5.90	530	3	6.00
60-64	20,424	3.19	7.010	2.94		1	1.35	6,322	165	3.52	265		3.39	448	1	5.07
65-69	10,962	1.73	3.042	1.28			.57	3,183	72	1.78	134		1.71	191		2.16
70-74	4,181	.65	1.097	.46	520			1,524	24	.85	49		.62	78	1	.88
5-over	1,452	.23	387		163			574	8	.31	12			21	1	.23
Un-																
known	322		135		182			109	19		3	1		6		
Totals	640,285	100.00	237,813	100.00	280,279	38	100.00	173,363	10,269	100.00	7,805	19	100.00	8,643	225	100.00
Total	al 640,289		237.81	4	280,317			183,632			7.824			8,868		

Source—Gainful Workers of the U. S. by Age, 1930 Census. Percentage is of sum of male and female to total. Editor's Note—Apparent discrepancies in totals is due to omission of female workers' column.

M. E. POWERS PRINTING ENGINEER



This situation, Mr. Cliffe feels, would explain in large part the sudden sharp break in the chart curve at the 18-19 age peak. Youths attaining this age become dissatisfied with the amount of wages paid them for the work which they are performing, but not having become skilled are unable to command what they feel they should be earning at their age.

Printers Must Cooperate

As a possible remedy for this, Mr. Cliffe suggests that printing should be presented to youths of highschool age in the light of a business, rather than as an interesting hobby. Printers themselves should extend their coöperation to this program by offering youngsters assurance that their small wages will be gradually increased during the learning period. The excellent future prospects which the field of printing offers should be emphasized to young workers at all times.

THE INLAND PRINTER invites comments from its readers on this important issue. If there is something the matter with our industry, as the statistical findings indicate, it seems that to track down the cause, and concoct a remedy, should be a worthwhile project among employers in the graphic arts.

For Increased Sales

A fine example of what may be accomplished by the printer in utilizing the advantages of continuity in the production of printed matter for an individual customer, is sent to us by William A. Bostick, of Detroit, for "typographical criticism" and suggestions.

Six pieces of stationery items were submitted, all designed for the Offset Composition Studios, an affiliate of Michigan Typesetting, for both of which organizations Bostick does the layout work. There is a distinct "family feel" noticeable through the submitted specimens, a pleasing note of continuity which is expressive of the client's character, yet not monotonously alike.

All six pieces, with the exception of the envelope, were produced by offset, Mr. Bostick explains, and were printed on one sheet at the same time. Pieces which required more copies than the rest appeared on the sheet in two or three places. The artwork was made up in one large flat with only two negatives necessary, merely a slight amount of painting up required.

The offset printer who handled the job, Mr. Bostick continues, was quite amazed, and so were we equally amazed when he said it was extremely seldom that jobs came through that way. There might be a sales angle in this for the offset printer who wants to specialize in stationery and forms—sell a whole year's requirements at once, and keep a "family feel," a note of continuity, in the design.

Report Paints Much Brighter Picture of Paper Situation * Supplies of Stock Adequate for Printing

Trades Demand as Well as Requirements of Government, According to S. D. Warren Report

• "The supply of book paper should be adequate for Government needs and commercial needs in 1942."

That is the conclusion of an analytical statement issued by S. D. Warren Company, one of the large producers of book papers in the United States, in one of its bulletins titled "Conservation and Hysteria." In other bulletins, additional data concerning the alleged lack of book papers, and reasons for the apparent shortages are reported. Other conclusions are:

"The supply of writing and mimeos will be a little short of combined needs in 1942.

"The supply of wrapping papers for commercial use will be restricted in 1942, and conservation will be an

"Paper board will be extremely scarce; and adjustments in packing practices will be necessary."

Other statements made by the Warren analysts concerning book papers follow:

"The Government estimates that in 1942 it will require not more than 9 per cent of the capacity of book paper manufacturers.

"The present capacity of the book paper industry has never been consumed in any one year.

"The orders for paper in 1940 represented only 77 per cent of the book paper capacity. 1940 was not a depression year. American businesses operated advantageously in 1940. There was no restriction on the consumption of paper in 1940, yet the demand represented only 77 per cent of the productive capacity.

"If the Government will require only 9 per cent of the capacity of the book paper industry in 1942, the commercial users of book paper will be able to secure 91 per cent of capacity production, which is an increase of 14 per cent above 1940 orders for commercial use."

Other excerpts from the Warren statements under the sub-heading "Current Demand for Book Paper" follow:

"There has been a small increase in the actual consumption of coated and uncoated book papers.

"Circulations of some technical publications have increased.

"The priority restrictions on metal foils, heretofore used as packaging materials, make it necessary for manufacturers to return to the use of paper for packaging their goods: and so the consumption of paper for packaging has increased.

"Lease-lend shipment of canned foods, and purchase of canned foods for household stocks, have resulted in an increase of the consumption of labels

"But, meanwhile, the printing industry generally has not been busy, and the sales of printing inks have not increased appreciably; these two circumstances indicate that the current demand for paper is greatly in excess of current needs. This conclusion is attested by the fact that sizable inventories of paper have accumulated in the warehouses of buyers.

"It is evident, therefore, that the unusual demand for book paper the past five months has been largely an artificial demand induced by the fear of shortages," the statement continues.

In the several bulletins of the company issued on the subject. statements indicate that the confusion in the minds of people about shortages of the supply of papers is the lack of the ability of statisticians and "press-agents" (that's our word) to distinguish between the papers in which essential chemicals and colors are used, like decorative papers, whose production must be curtailed, and book papers which are not thus affected.

Criticisms are leveled at various groups of advisers for recommending unintelligent conservation of paper on the basis that while "conservation is a sound business procedure at all times" it is "sound only when it is directed intelligently"; that, if it is "based on incomplete or inaccurate representations of facts it produces no benefit, and can be harmful." Reference was made to associations which are urging manufacturers "to abandon the use of package inserts and envelope enclosures," and municipal governments which are "urging that letters be written on both sides of the sheet." A poster was cited as a specific example of unintelligent publicity, and a comment was made: "Continued circulation of information of this kind must inevitably have an unwarranted effect on the business of paper salesmen, paper merchants, and paper mills." (Editor's note: The bulletins were addressed to paper men, not printers.)

'Speculative discussions of possible shortages that may be caused by defense activities have created misunderstanding about the availability of printing papers and of materials for making them" was another statement in a report. "Rumors have confused facts and speculation.

"The paper industry is a combination of numerous kinds of producers that use different materials, and that make papers for different uses. Some of these divisions of the

Purpose

IN BUSINESS . . .

O Every piece of Printing is planned and bought for a definite purpose - to PROMOTE business. Our success as a printing organization has come from the realization . . . that Printing is bought for a purpose and only when it serves that purpose can we prosper and expand.

NEWARK PRINTING CO. **Orange and Spring Streets** NEWARK, N. J.

A forceful bit of sales logic is contained in the message printed on this blotter of the Newark Printing Co., Newark, New Jersey industry have been affected very little by defense activities; others have been affected considerably."

Referring to operations of book paper mills, the statement continues: "The book paper mills of the United States have operated at capacity since early summer, and have maintained their standards of quality. That fact indicates that there has been no shortage of essential materials for book paper.

"Much has been said about the curtailment of the importations of paper pulp; but while America imported pulps it also exported them, and even then American pulp makers operated appreciably under capacities. Imported pulps for the naking of book papers were loweost pulps, and the substitution of domestic pulps merely increased material costs. To date, the American manufacturers of virgin pulps have been able to supply capacity requirements of the paper industry, to supply the needs of the rayon industry, and to supply the Government's requirements for munitions and for 'lend-lease' exportation to other nations.

"Importation of low-cost subordinate materials for use in making of book paper has been curtailed, but the materials may be had, at higher costs, from domestic producers. Certain chemicals essential in book paper making are now priorities materials, but, to date, these materials have been procurable.

"Chlorine, which is used in bleaching pulps to make them bright, has been placed on the priorities list, and its use in pulp making has been restricted. A reduction of the volume of chlorine used in bleaching pulps will rob papers of some measure of their brightness, but will not subtract from printability. As inventories of bright pulp are consumed, and new pulps come into use, the brightness of paper will decline by degrees."

From several mill sources, The Inland Printer has obtained information that the demand for book papers during the past several weeks has been less than the productive capacity of the book paper mills with the result that the mills' backlogs have been reduced by about one week. Backlogs of different mills at the time of this writing were reported as being from five to eight weeks.

The Typographic Scoreboard

DECEMBER, 1941

Subject: Vogue

Issues for October 1 and 15, and November 1

Type Faces Employed	tional type faces
Bodoni 42	of modern char-
**Book (T), 26; Regular* (M),	two of those set in
14; Bold (M), 2	topped by traditi
Sans Serif (M)	if display rather
Light, 13; Medium, 13; Bold, 1	sidered in this
Garamond (T) 14	would be: Mode
Old Style, 5; Bold, 9	47. In addition the
Weiss (T) 11	tisements comple
Granion (T) 6	of which 25 were
Light face, 4; Bold, 2	3 were traditional
Baskerville (T) 4	for modern still g
Bernhard (M) 4	tisement was se
French Old Style (T) 3	both styles defy
Stymie (M)	tion and, therefor
Typewriter (M) 3	nation as traditio
Bank Script (M) 2	Weight of Type
Corvinus (M) 2	Ads set in light-f
Bruce (T) 1	Ads set in bold-
Bulmer (T) 1	Ads set in medi
Caslon Old Style (T) 1	
Civilite (M) 1	Style of Layou
Cochin (M) 1	Conventional
Deepdene (T) 1	Moderately Mode
Eve (M) 1	Pronouncedly M
Fairfield (T) 1	Illustrations
Goudy Old Style (T) 1	Conventional
Janson (T) 1	Moderately Mode
Kennerley (T) 1	Pronouncedly Mo
Lydian (M) 1	There were no
*M—Modernistic	advertisements.
**T—Traditional	
Ads set in traditional faces 71	General Effect
Ads set in modernistic faces 61	(All-inclusive)
Affecting the score, of course, is	Conventional
the fact that the display of 26 adver-	Moderately Mode
discusses to anaditud about to total:	Dronouncedly M

onal type faces appeared in faces modern character, whereas but o of those set in modern style were pped by traditional display. Thus, display rather than text were condered in this analysis the score ould be: Modern, 85; Traditional, In addition there were 28 adversements completely hand-lettered which 25 were of modern and only were traditional, making the lead r modern still greater. One adverement was set in a mixture of th styles defying type classificaon and, therefore, of course, desigtion as traditional or modern.

,	Weight of Type	
	Ads set in light-face 68	3
	Ads set in bold-face 46	;
	Ads set in medium-face 19)
-	Style of Layout	
(Conventional100)
	Moderately Modern 40	
	Pronouncedly Modern 23	
1	llustrations	
(Conventional 61	L
]	Moderately Modern 80)
	Pronouncedly Modern 20	
á	There were no illustrations in two advertisements.)



rates as modern by reason of type selection, strength, and "color

FORREST RUNDELL The SALESMAN'S CORNER....

• EXACTLY WHERE does a salesman fit, on truly competitive business? Can he influence business that is sold on price alone?

The volume of such business is very large. It includes municipal and state printing. It includes the form printing of large corporations. Recently it has also included sizable orders which overflowed the capacity of the Government Printing Office in Washington.

But can a salesman who is neither proprietor nor partner contribute enough service to earn his commission, without throwing the price out of line? We asked one of the largest buyers of printing in the country for an opinion. And to Albert Pleydell, Deputy Commissioner, Department of Purchase of the City of New York, we are indebted for the facts on which this article is based.

First let us have the blue side: On all bids the estimator is the real salesman. The estimator's ingenuity plus his understanding of shop methods determines the price. Price alone determines which printer gets the order. No amount of persuasiveness on the salesman's part can get around the cold facts which are contained in a written and sealed bid.

On the other hand; under certain circumstances a salesman can influence the placing of competitive business. Here are four examples which are typical:

First, let us assume that the salesman's shop, through clever work on the part of its estimator, has secured a requirement contract (sometimes called an open contract). In other words, he has a contract for all the printing which falls within a certain size that will be done by the agency during the year. He has agreed to charge a certain price for each makeready, so much a thousand impressions, so much a pad, et cetera. If it is a contract for New York City printing, he may be furnishing one of the following sizes: 81/2 by 8 and under, above $8\frac{1}{2}$ by 8 to $8\frac{1}{2}$ by 11, above $8\frac{1}{2}$ by 11 to $8\frac{1}{2}$ by 14, above $8\frac{1}{2}$ by 14 to 17 by 28. Letterheads and cards are in a separate classification. His firm has an even chance with others to land the business, but it's up to the salesman and his resourcefulness.

Now suppose the salesman has the contract with the top size of $3\frac{1}{2}$ by 11. He goes on a prowl and finds an $8\frac{1}{2}$ by 14 form which seems to be larger than necessary for its purpose. He studies the form and finds that it can be reduced to his size without impairing its usefulness. He suggests this reduction to the buyer and, if the buyer agrees with him, the salesman has brought another job into his contract.

Second. Roughly speaking, there are three general classifications of forms in use, namely, continuous forms, flat forms, and autographic-register forms. The mere fact that any one of these forms is bought is not conclusive evidence that it is the best form for the purpose. It may be that one of the other types would do better. If a salesman for a flat-form shop can show the buyer that his type of form is better suited for the purpose than the autographic-register form he has been buying, he can at least get that order into a classification on which he can bid.

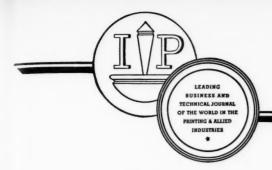
Third. The best estimator in the world cannot help unless the specifications are clear. Writing clear specifications, which admit of only one interpretation and which are free from trick provisions which might hamper some bidders, is a task of considerable difficulty. In spite of all the care the buyer can exercise, jokers or obscure meanings do creep in. The salesman who is on his toes will catch such ambiguities and suggest changes which will put the competition on a fairer basis.

Note: It is Commissioner Pleydell's suggestion that this work be done by the salesman. Many estimators will not agree. They feel that the estimator can analyze and clarify specifications more readily than the salesman, and, therefore, the estimator should be the one to make the contact on specifications.

Fourth. And this is most important. In spite of careful long-range planning, the buyer frequently must order printing which is not covered by his requirement contracts and on which he has no time to advertise for bids. In such cases he has only one recourse—to give the job to the printer he feels he can trust to turn out the right job at the right price.

This is where the salesman comes in. If, during his dealings with the buyer, he has left an impression of honesty, ability, and trustworthiness, his chances for getting one of those emergency jobs are good. And those emergency jobs often run into large amounts of money.

From these facts it seems evident that there is only one type of salesman who is likely to be a success at getting truly competitive printing. He is the fellow who is a whiz at estimating. The typographic expert, the layout man, the creative salesman, all are out. To quote Commissioner Pleydell, "The estimator is the salesman."



EDITORIAL

THE Exodus of Journeymen

■ We are prone to think that "in the days that wuz" wanderlust was the besetting sin of printers, especially compositors; that nowadays such foolishness is all over. But is it? Statistical evidence has come to light that when the young compositor of today "moves on" he soon disappears from his trade altogether.

A recent study of the U.S. Census by M.E. Powers, printing engineer, reveals that, despite good wages and working conditions, men of the composing room, once trained, do not stay with the industry. Reaching the journeyman stage at the age of 20-24, the young compositor finds himself in the most numerous bracket in the ages of workers in his trade. They number 33,321 men and women. In another five years this group reaches the 25-29 age bracket, but in numbers it has dropped to 28,142. In another five years it numbers only 23,194, a drop of over 30 per cent. After this group has been in the industry for 20 years and has reached the age bracket of 40-44, it has dwindled in numbers to 17,406, or over 52 per cent. As the cost of the five or six years of the training of these men and women to bring them to the journeyman class has been heavy, their slipping out of the industry becomes an economic waste and an amortization burden which probably has not been expunged during the years of their service.

It seems high time that the industry make an investigation of the reasons for these heavy losses in manpower. Are we operating dirty shops? Are our lighting, ventilation, and air conditioning faulty? Do we fail to supply plenty of material and labor-saving equipment which makes work fascinating and a "joy for ever?" Are the trainees poorly instructed in the beginning? Do their jobs lack "physical movement?" Are they too far removed from the finishing operations to see the completed product and the proof of their craftsmanship? Surely wages, hours, continuity of employment, and other factors are comparable with other industries. Then what lures them away to other lines of work?

DHANTOM Three Millions

The National Resources Planning Board estimates the number of workers in non-defense work, the number of defense workers, and the unemployed in 1941 at 52,-400,000. In 1942, the Board estimates the aggregate of the same classes at 55,000,000, and in 1944 at 56,500,000. During that time the present 5,100,000 unemployed will drop to 2,100,000 by next year, and by 1944 will have vanished completely. Meanwhile the present defense workers, who are about 10 per cent of the number employed in non-defense work, will increase to 23,500,000 by 1944 and the non-defense workers will decrease from the present 42,500,000 to 33,000,000. In 1944, therefore, the aggregate of the two classes will be 56,500,000, the unemployed having been wiped out. Yet, without

disturbing the shifting of the unemployed and the workers, the Board sees the military services growing from the present 1,800,000 to 3,500,000. If we add the figures for the armed services to the figures for the workers we have a grand aggregate for 1941 of 54,200,-000 and for 1944 of 60,000,000.

The Board has failed to show whence this 5,800,000 increase in the military service and civil and defense workers is to come from. The birth rate will not do it. Immigration cannot do it. Does the Board expect to invade the homes and high schools and colleges for boys and girls, or is it counting on using a million or so from the Government's payrollers? The "view of the future," as the Board calls it, is not very promising for the youngsters who are coming, "innocent- and unsuspecting-like," to the prospects awaiting them. Juggling figures just to get the public "het up" is poor propaganda and most certainly is not building planes and tanks.

⊼ DVERTISING not to be Curbed

The latest facet of the many-sided New Deal to turn up is Leon Henderson's assurance to the American Association of Advertising Agencies that advertising will not be curbed as a means of controlling inflation or restricting production. "Advertising must survive as a thriving dynamic force," he declared. Quite in contrast with the subtle but persistent pressure the Federal Trade Commission has applied at every opportunity against this powerful economic agency which has done so much to advance the standards of living and to build new products, new enterprises, and new industries!

Mr. Henderson is reputed to be "close to the throne" in Washington. The most heartening statement which has come out of Washington in a long time is his assurance that advertising is threatened "with no special or extraordinary peril which is not shared by other economic and social groups," and that under the sort of expanding economy he would like to see "there should be more of it—more of the right kind." He told his hearers with all conviction that he regards it part of his job to do what he can to maintain the maximum of civilian activity in our economy consistent with the basic requirement of defense. "I consider that advertising," he added, "is included in the category of important civilian activity."

The Price Administrator has spoken. It is now in the record. Advertising men have the word of one who will have much to say about price levels. And since advertising cost forms so small an increment in any price or price level, though in ordinary times it has a great deal to do with bringing down prices, there need not be any fear, under Henderson's assurances, that curbs will be set to restrict the business in any of its phases.

But a word of caution is necessary. It must be remembered that Henderson is speaking only from his corner

I · P · EDITORIAL

of the woodpile. No one can tell when some other department or bureau may break out in its corner and reveal an Ethiopian of another stripe and color. So long as the woodpile is crowded with advocates of all kinds of isms and ologies, all of whom are too busy to watch each other in their struggle to be heard above the din, advertising men must be vigilant and alert lest the crackpots of politics wreck the fleshpots of business.

TAXES in Graphic Arts

A group of corporations in the graphic arts, with aggregate assets of over ninety million dollars and with nearly eight thousand employes, earned in 1940 a net income after taxes of \$4,795,978, according to the American Federation of Investors. This group paid in taxes of all kinds \$2,607,621, which was 54.3 per cent of the net income and 35.2 per cent of the earnings before taxes. When measured by the number of employes, the net income after taxes for each employe was \$617; the tax for each employe was \$316, which is also 54.4 per cent of the net income for each employe.

Nothing much can be done about these things now because of the general situation except constantly to keep in mind that reason must govern everyone engaged in business whether employer or employe. Now is hardly the time to do much in the way of radical readjustments of the expense ratios of any business. It is important that the business structure survive the "emergency." This it can do provided present ratios are not too greatly disturbed by rising costs of materials, by excessive demands of labor, and by unnecessary taxes for projects not essential to defense and ordinary civil needs. It's a time to keep our shirts on—to keep both feet planted squarely on the ground.

MALL Reports

A printer was just leaving the buyer's office. "That printer," remarked the buyer, "is strictly a production man but he could teach most salesmen plenty about selling." It developed in the conversation which followed that the production man's success in sales is due to his accurate and detailed knowledge of each individual buyer's problems and business set-up, all of which is carefully recorded on his "call reports."

The production-trained printer is a good salesman because he gathers all the useful facts about his customers, records them on his "call report card," and before making his calls jogs his memory, if necessary, by reference to the report. When he proceeds to the office of the buyer he is well fortified with full information which he calls upon in case there is need for it in the interview or in any subsequent interview.

The most pertinent facts that go on the "call report card" are: accurate name, address, and telephone numbers of the prospect, names of buyer and other contact men (home addresses and telephones are also handy to have), the financial rating of the company, its habit of paying bills, how it desires deliveries to be made, and so on. If it be a large concern, the production-trained sales-

man attempts to learn about the volume of its business, number and kind of branches, or, if a chain, the number and types of stores, and above all whether printed matter is supplied to all the branches from the general offices. In short, he gets as complete a story as possible on the buyer's requirements for all kinds and classes of printed matter. As new selling factors reveal themselves from time to time, he revises his "call report" to include them.

To this information about his prospect, the production trained printer salesman applies his knowledge and experience. He brings to the buyer a fund of information and best practices and assists the buyer to select the kinds and classes of printing which can best and most profitably be used in the business. He places his knowledge and experience and skill in all matters pertaining to copy, dummies, paper, composition, ink, engravings, color, and so on, at the disposal of the prospect, if necessary or if the prospect evinces any evidence that he would like to have help. He presents a *service* to his prospect which soon wins confidence, and confidence wins customers. The "call report" leads the way to profitable customer relations.

DEAR Down on Advertising Printing

Among the wild speculations, which like "camp rumors" start circulating on little or no factual substance, one is that the national defense program sooner or later will "tend to eliminate production of many nonessential consumer products, thereby eliminating printing and advertising purchased by many manufacturers."

Obviously the national defense program is still in a state of great chaos and confusion due to the lack of one masterful coördinating head. Too many conflicting and overlapping bureaucratic agencies are trying to assert their questionable authorities and to impose on commerce and industry their edicts which too often are grossly conflicting with the real needs in the national defense work. The Government must straighten out these tangles before it can make real progress in an orderly scheme of defense. When and if that is done, we venture the prediction that production for consumer needs will slip back into its proper groove, and producers and consumers will begin thinking more calmly about carrying on the vital program of supplying every day human needs of a hundred and thirty-five million mouths and backs. Advertising again will be called into play more intensively to help move such products, as they must move if we are to avoid depression.

Business must be carried on *more* than usual to meet the needs of the American people and the millions and millions of peoples who will be starving and stricken helpless by the wars abroad. This non-defense activity must have the stimulant of advertising *now*, six months from now and forward into the days of world reconstruction. American printers can prove that "the pen is mightier than the sword" by hammering away in sales talks and in printer's literature at the need for and effectiveness of printed messages to give the world the material blessings of peace.

8 Offset Technique

BY JOHN STARK

Questions about offset are welcomed

and will be answered by mail if stamped, addressed envelope comes with letter

Solid Print on Cardboard

I am enclosing several press sheets of a job run here. In your judgment, is it possible to run this job without offset? We had to run the solid color on the back to cover the offsetting.

This job was run on a 22 by 34 offset

We have examined the sheets you sent us, and are of the opinion that your cure was worse than the disease, because of the fact when you printed the back of the sheet to cover the offset the result was a further offset on the front of the sheet. We are convinced that the only practical way to print a solid color like the one on this job would be to use a spray gun. You used a white bristol board, quite heavy, and your color was almost solid all over the sheet. Under these conditions, on an offset press, where freshly printed sheets have to drop on top of each other at the speed of more than one every second, it is a physical impossibility to prevent offset without the use of a spray gun, as suggested above. No matter how skilled your pressman or what subterfuges he resorted to, he was licked from the start. Incidentally we cannot understand why you printed the solid on the back twice.

By all means use a spray gun on this type of job.

Blind Albumin Plates

I would appreciate information on why a plate after five or ten thousand impressions goes blind, and what methods and chemicals can be used to bring it back to life again. What is the theory behind this phenomenon?

Also I would appreciate information on how to take out part of the image on a photographic plate quickly and still leave the plate usable, without using a glass eraser or slip stone.

Your question is far too general, and without specific or first-hand information on your method of procedure, it is impossible for us to answer adequately. Usually, when a plate will run for five or ten thousand impressions before it begins to

go blind, it may be a safe assumption that the trouble is on the press and not in the platemaking department. A weak plate will begin to show deterioration as soon as you commence to run it on the press.

The most common causes for the breakdown of the lithographic albumin image on the press are, friction caused by either bad roller and damper adjustment, too much over pressure between the rubber blanket and the printing plate (or incorrect distribution of the overpressure between these two cylinders); too high an acid content of the water fountain solution, which can be regulated by using pH control, pH 3.8 for zinc plates being considered optimum; improper wetting of the ink pigment by the vehicle used in its manufacture, or too low an acid number of the vehicle, or because the ink has not been allowed to mature long enough before using. Also improper handling on the press by careless or inexperienced help. If a plate is made correctly and it should still give trouble on the press as outlined in your question, it will be found to have more resistance to some of the abuses described above if, after the plate is ready for the pressroom, it is washed out clean with turpentine and a coating of good lacquer is applied.

We are not familiar with a reliable chemical method of removing the image from an albumin plate thoroughly and cleanly without a strong possibility of damaging the surrounding image. The best method is one of abrasion, and if a snake-slip is used, a circular motion should be maintained while removing the work; this automatically leaves sufficient grain on the plate as the work is removed, etch the cleaned parts in the usual manner, gum up and fan dry before proceeding to print. This procedure has proved helpful in solving problems similar to yours in many other cases.

Losing Image on Plates

We are having considerable difficulty in our Offset Department through losing the image while the forms are running on the press. The enclosed samples will show the nature of the trouble. Sample "A" seems to be defective on the left-hand side and sample "B" which is printed from another plate is defective on the right-hand edge. Both plates are deep etched.

We make our plates in our own photoengraving department.

We are frank to admit that we are trying to operate with men who are not highly skilled in offset technique. Our platemakers are primarily photoengravers and our offset pressmen are former letterpress men. There is a natural inclination for one department to blame the other, and the boss is in the middle.

Can you suggest any remedy, or can you suggest the name of some trouble shooter who would straighten us out?

There are many books on offset lithography which outline the procedures and practices of the lithographic industry, but, as you already know, the correct application of these methods and practices requires a lithographic background and many years of workshop experience, which also is very true of the letterpress end of the graphic arts, therefore any deviation from this procedure can only result in trial and error at the point of production, with its many disadvantages already familiar to you.

From the appearance of the sheets which you have sent to us we are convinced that the reason the work did not hold on the plate, after it went to the press, was because of insufficient cleaning of the work areas with the anhydrous alcohol before the lacquer was applied to the design on your plate. You say that you are frank to admit that your men are not highly skilled in offset technique, but, regardless of this fact, the work is very creditable, taking into consideration the conditions under which it was produced. We do not know of any specific trouble shooter in your district who may be able to help you.

Solids on Small Press

I am sending you a sample of a poster that I had considerable trouble with. I ran this job on a 17 by 22, used zinc albumin plates. Two had .003 pressure between the blanket and plate cylinder and a pH control of 3.8. After about 1,500 impressions the red plate faded out. I then put on the blue plate and the screens started to fill in after about 500 impressions. I used the same pH control. On the black plate I had to reduce my ink quite a bit so the sheets wouldn't stick to the blanket. I used No. 1 varnish to reduce my black. My black was reduced so much that my dampers picked up so much ink that they were quite dirty after about 2,000 impressions. I used 114 ounces of Imperial Etch and 14 ounces of gum arabic to one gallon of water. As we believe that the plates were part of the trouble, we are ordering new ones.

I would like some advice on how to run this job, what is the best way to reduce my black? How strong shall I run my fountain solution? I had to run my water fountain almost wide open. Would a job like this take more water than most jobs? I wasn't able to get any bounce on my bottom plate damper, so I put two covers on my plate dampers; would this affect the amount of water I use?

I am sending a sample of a brown ink job that gave me plenty of trouble. I started this job out with a pH control of 3.8. The first sheets I ran had a slight scum, so I added some No. 5 varnish, which cleaned up the scum, but my work wouldn't run clean. I then added more Imperial Etch until I had 11/2 ounces of Imperial Etch and 11/2 ounces of gum arabic to a gallon of water. The job ran fine for a while, but my halftones started to fade out, so I cut my fountain solution down to 11/4 ounces to a gallon of water, then my work again would not run clean. I tried more No. 5 varnish and also some No. 8 varnish but it didn't seem to help. The only way I could run the job was by adding a small amount of white etch to the dampers while the press was running. This would clean the plate up for a while but only temporarily. I had to run an unusual amount of water on this job. My dampers all seemed to check okay, and, although they were a little dirty when I started the run, they seemed to take a lot of ink after 25,000 impressions, and were quite brown. Would the oversize dampers have anything to do with my trouble?

Your troubles are so numerous that it is difficult for us to answer all of your complaints, however we will enumerate some of the possible factors which may have contributed to your trouble.

First, you should know that the small offset presses will not print a solid job of this nature as well as a larger press, and if you have a larger size press you had better use it on this job. The reason for this is that you will get better ink distribution as well as water distribution for solid or heavy forms on the larger press.

Regardless of the press size, when printing heavy forms always give your ink fountain roller the maximum stroke, thus ensuring a wide film of ink to your distributing drum, and be sure that you have roller contact all the way down to the plate. This procedure, with correct setting of your damping unit, will help you considerably. We do not think that the slightly increased diameter of the damping roller was the reason for your trouble. Your overpressure of .003 was correct, but we would advise you to be sure that this .003 overpressure was all under the printing plate; build the plate .003 above the bearers and build the blanket to exactly bearer height on the blanket cylinder; possibly this will eliminate the fringe you complain of, as we note that this fringe is on the back edge of the design and is no doubt caused by a scrub between the plate and the rubber,

STUFFERS

THE ENVELOPE STUFFER is a popular advertising medium which can be employed profitably by any commercial enterprise.

Most outgoing mail does not come up to the weight limit of one cunce for which you pay 3 cents postage, first class.

If your letters weigh only one-half ounce and you must pay for a full ounce minimum, why not use the other one-half ounce to carry your advertising message? Your envelope must be addressed for your letter anyway and this enclosure involves no additional postage. In effect, a stuffer rides the mails free—no distribution cost whatsoever.

There are a variety of formats which can be used for envelope stuffers—blotters, cards, folders and booklets—to mention only a few.

Because you get free distribution you can afford to do an especially nice printing job on your stuffers, and, as you know, better printing produces better results for any advertising piece.

Call us in and let us work on the "stuffer situation" in your business. No obligation—nothing to lose—everything to gain. Maybe we can work out some stuffer ideas which you will ask us to print for you. How about it?

KALKHOFF PRESS, Inc.

175 Varick Street, New York City

When stuffers can ride the mails free, why not let them? Stress stuffers, it will pay due to uneven distribution of the overpressure. You will also note that the artwork was very poor on this job, a lot of dirt on the open parts, and rough edges all around.

Your scum was caused by the ink bleeding, and it would be a good plan for you to obtain ink of the proper consistency from your inkmaker, and have him test it for bleeding before sending it to you, because your method of reducing it to the correct pick-up consistency and then adding heavy varnish to prevent bleeding is poor. Make more use of the inkmaker; you will find it a good investment. On this heavy type of form it will be a big help for you to use a plate with a heavier grain. If you are using a No. 00 grain for your regular line of work, try a No. 1 grain for solid heavy jobs, as this grain will hold the additional water necessary to keep the work clean and sharp.

The fact that you increased your pH to three times its ordinary strength did not help you at all. The excess acid content in your water fountain solution would first swell the albumin and then undermine it until it finally left the plate altogether. The sheets on your brown job prove this conclusively. The first sheets you submit were okay, and the one you submit later on in the run was only printing part of the design. The fact that you cleaned up the plate with a white etch was only aggravating the condition. We would sum up this whole situation by suggesting that when you are convinced your press adjustments are reasonably correct, and your overpressure properly distributed and you still do not get the results you should, look elsewhere for your trouble, and consult your inkmaker and your platemaker. Remember always that the function of the fountain solution is to keep the plate in optimum condition during the printing operation. When the acid is too weak (too high pH) the non-printing areas of the plate lose resistance to the ink and become greasy. When the acid is too strong (too low a pH) the metal of the plate may be attacked too rapidly and the albumin image may undergo excess swelling and lose its inkreceptive properties. The fountain solution should therefore be kept at a moderate acidity.

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Ask Yourself These Pointed Year's End Questions

By FRED E. KUNKEL

To THE PRINTER the New Year and the month of January will bring "Inventory Time" and a retrospect of this year's activities... time to review the past twelve nonths in a business way, but more particularly in a personal way.

It is a good time to go over the invisible ledgers of the past in a quiet, reminiscent, introspective manner to see just how well he has fulfilled his obligations to the trade, how much his business has meant to customers during the year, how much he has contributed personally to the development of customer relations, and whether he has done everything in his power to develop his business during the year about to close.

To be of real value this inventory must be somewhat personal. So why not take a "YOU" inventory of yourself, your organization, your equipment, and your general set-up? Why not ask yourself all sorts of questions? Why not prepare a program for the next twelve months which will enable you to forge ahead in spite of "come what may" as for example an Inventory Questionnaire:

Is my selling what it should be? If not, what can I do about it each day to improve on yesterday? Are my employes alert, attentive to my business, intelligent, well informed, cheerful, courteous, accommodating, coöperative? Do they just make customer contacts a business transaction, or do they use every sales and service contact to cement the bonds of friendship and good will? Do I know how they act and what they do when I am not around to keep an eve on them?

Do I have fighting blood in my veins and refuse to accept defeat, no matter what problem comes up? Do I go after business aggressively? Do I strive to increase the average unit of sale? Do I know my selling costs? Delivery costs? Do I study customer relations? How do I stand with customers . . . ace-high or is my prestige waning?

Are my employes working with me? Do I study the methods of the more successful printers in this and other cities? Do I keep in close touch with merchandising, business-getting, profit-making, cost-cutting, and other ideas presented in the pages of this and other magazines? Are my business policies right—calculated to satisfy and hold customers? Does my business carry the modern note or is it old-fashioned?

Do I make every effort to inspire confidence in the public? Do I make a real conscientious effort to keep the customers I now have? To obtain new ones? Am I always doing some little gratuitous thing to keep them sold? Do I cultivate their friendship when they drop in? Are customers handled diplomatically, tactfully? Do I adjust all complaints promptly and satisfactorily? Do I avoid controversies with customers—price wars with competitors? Do I coöperate with local and national trade associations?

Do I maintain a satisfactory system of office records? Do I watch my finances carefully, the ratio of overhead to sales, liabilities to assets? Is my cash and credit business properly balanced? Do I restrict credits to good risks only or do I continually take chances? Do I do a safe margin of cash business? Are customer accounts active or do they require buying stimulation? Is my average collection under sixty days?

Does my selling price allow a reasonable profit on every job? Does my price reflect quality? Do I strive to maintain quality at a reasonable price? Do I advertise enough? Do I use every sales promotion idea which is genuinely good—try to think up new ones? Do I eternally hunt for good ideas and use them? Do I plan economies and drives against waste? Is my buying right?

What were some of the outstanding facts and figures in my business this year? What part did my equipment play, delivery, advertising, salesmanship, telephone courtesy? What are some of the weak

Twelve Questions

WE AGREE with Mr. Kunkel that January is a good time for printers to take stock of themselves, to scrutinize carefully the "invisible ledgers" of their business, but we go a step further and ask, why not do the same in February, and March, and April, and all the rest of the months? And to make that just a bit easier, here is a list of the most searching questions that Mr. Kunkel suggests, which you can clip, mount on cardboard, and keep close at hand for ready reference.

- Do I seek to improve my selling methods?
- Do I have a fighting heart, and refuse to accept defeat?
- Are all my employes working with me?
- Do I maintain some satisfactory system of office records?
- What are the weak links in my business building?
- Do I restrict credit to good risks?
- Do I do a safe margin of business on a cash basis?
- Is my average collection under sixty days?
- Do I hunt for good ideas, and use them?
- DO I ADVERTISE ENOUGH?
- Do I solidify friendly relationships with all my customers?
- Do my business policies satisfy and hold customers?

links in the chain of business building? Am I sincerely practising the upbuilding of my business? Is it fulfilling its mission and doing a real service to the community?

Thus, by listing and analyzing, you will find out something you may not even have dreamed of. Why remain idly indifferent, gazing upon the past year as past history, about which you can do nothing? Why not use the ashes of yesterday to build for tomorrow? Why be indifferent to your future development? Much depends upon constructive analysis, especially in times like these.

Of course you are busy. Who is not? But it is never too late to start, nor a waste of time to think about your business constructively. Inventory time is as good as any other. Nothing worth while has ever been accomplished without effort . . . personal effort that brings business returns, where from the bottom to the top everybody puts a shoulder to the wheel to push ahead, heart and soul wrapped up in organized effort.

You can never become discouraged if you plan ahead. Certain facts and figures, if you will compile them, will tell a glad or a sad story. Regardless of the past, you still have the future. New conditions may arise which must be faced promptly and energetically. Preparedness tells its own story. An aggressive policy generally wins. Do your share of the work of upbuilding.

* * * A Model Code of Ethics

THE INLAND PRINTER takes pleasure in publishing the Code of Ethics adopted by the International Trade Composition Association at its twenty-second annual convention in Toronto, Canada. The code, appearing in the last two columns of this page, is as fine a one as we have ever read, and could well serve as a model for all other groups. We urge our readers to study this code, to gain an appreciation of the laudable objectives which are set forth therein. The scope covered by the code is all-inclusive, touching as it does upon almost every conceivable point of contact between employers and the I.T.C.A. as a body, and its members, individually. In framing this model code, the I.T.C.A. has taken an important step in the right direction toward the establishment of the optimum in relationship between employe and employer.

Code of Ethics

Adopted by the International Trade Composition Association, at the 22nd Annual Convention, Toronto, Canada, September 27, 1941

Business is built upon confidence resulting from fair dealing, efficient service, and mutual benefit. The reward of business, for service rendered, is recovery of legitimate costs, plus a fair profit.

CONCERNING OURSELVES

- In all our transactions let us act honorably.
- Our ambition should be to earn the reputation of being intelligent, capable, trustworthy businessmen.
- We should endeavor by all means in our power to improve the quality of our work, for the betterment of ourselves, our industry, and our customers.
- See Conventions, conferences, and meetings dealing with affairs of our industry broaden our horizons, increase our knowledge, and widen
- our friendships among our competitors. Therefore we should make an effort to attend such gatherings.
- 3→ Trade customs are crystallized practices which have proved their usefulness over a period of years. We should in every way uphold the trade customs of our industry.
- Our costs should be complete, truthful, and legitimate. Every trade typesetter should use a cost-finding system which gives the necessary facts. Selling prices should be based upon these costs, to which a fair margin of profit should be added.

CONCERNING OTHERS

- Competitors should be given the benefit of our knowledge, so long as the information is used honorably.
- Members should not seek to secure each other's employes, either directly or indirectly.
- Definition competition, including all acts characterized by bad faith, deception, fraud, oppression, and graft, is unethical and should not be resorted to under any circumstances.
- See Controversies which cannot be settled by friendly discussion should be submitted to arbitration.
- See Estimates should be based upon sound cost data. In those cases where a figure cannot be given with

- some degree of accuracy, work should be accepted only on a time basis
- See Estimates solicited by the customer for checking purposes (after the job is completed) should be made from original copy only, with complete knowledge of all factors, as explained by both the parties involved.
- Soliciting business direct from our customer's accounts, without our customer's assent, is unethical.
- Layouts, ideas, copy, type designs, et cetera, when not our own, should be used only with permission of the rightful owners.

CONCERNING OUR WORKMEN

- The health, welfare, and interests of our workmen should receive our sympathetic and helpful interest.
- Start "The laborer is worthy of his hire" and in all cases the employer should pay fair wages in harmony with the value of the work that is performed.
- The future of the industry de-

pends on today's young workmen. It is therefore the duty of employers to see that fundamentally qualified apprentices receive proper training for the good of the apprentice, the employer, and the industry, and that every worthy activity in printing education, both local and national, shall be given proper support by the industry.

SHOW YOUR SKILL AS A TYPOGRAPHER DESIGNER

\$100 IN PRIZES!

For the best Business Card Designs

Here's the copy, you have your pencil now round up your creative ability and see what you can do in The Inland Printer's new \$100 contest for business card designs. Subject of the contest was dictated by popular request of this magazine's subscribers.

You've seen hundreds of business cards, some

good, some bad. We're betting that you've had an idea for The Business Card to End All Business Cards lurking in the back of your mind for some time. Now is the time to drag it out, whip it into shape—and let it win money for you!

THE INLAND PRINTER will pay a total of \$100 in prizes. First-prize entry will win \$25, second prize is \$15, third, \$10, and the next ten ranking

designs will net \$5 each. \$100 in all!

In submitting your entries, a few simple rules must be observed. Here they are:

Copy you are to follow is given in the center panel, this page. There are no restrictions as to how it may be displayed. Only type and typefounders' ornaments may be used—no special drawings. Printing is to be done in two colors, black and red, on any card stock you choose, but the size must be No. 63, or 23 by 14 picas.

Entries will consist of fifteen cards in two colors, together with two reproduction proofs of each of the two forms, black and color, on coated white. Proofs must be mailed flat, name

and address of contestant on back of *only one set* of the complete cards.

Winners will be selected by a jury of fifteen leading typographers and designers, whose decisions will be final. Duplicate prizes will be awarded in case of ties, and all designs will become the property of THE INLAND PRINTER.

Proofs must be in our office by MARCH 9, so get your wits working

right now-don't wait for the last minute!

Business cards were selected by THE INLAND PRINTER for its new contest to afford printers an opportunity to win, not only prize money, but the profitable new business which new and cleverly designed cards will be sure to bring. So enter today—You're bound to win something!

HERE IS THE COPY

National Cash Register Service
L.V. Handler Mechanic
Factory Trained, Work Guaranteed
Estimates Free
1304 South University, Ann Arbor
Dial 2-1335
Buy, Sell, Exchange

Entries must be received at our offices no later than March 9, 1942

THE INLAND PRINTER

309 WEST JACKSON BOULEVARD . CHICAGO, ILLINOIS

WATCH TODAY'S SKIES

for the first Stratoliner

Just at noon today,
the first Stratoliner to visit Chicago
will make its appearance over the loop.
As you watch it, a mile in the air,
remember this:
It is the largest, newest, and finest
flying transport in service
anywhere in the world.
It is four-motored for greater power,
greater speed and greater smoothness.
It carries 33 passengers and a crew of 5.
It gives you the fastest
and most luxurious service ever offered
from Chicago to New York
and to California.

TRANSCONTINENTAL Airlines

These
Stratoliner
Ads
ARE
DIFFFRENT

By Howard N.King WATCH TODAYS
SKIES for the first
STRATOLINER!

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile in the air, remember this: \$\sqrt{1}\$ It is the largest, newest and finest flying transport in service anywhere in the world. \$\sqrt{1}\$ It is four-motored for greater power, greater speed and greater smoothness. It carries 35 passengers and a crew of 5. \$\sqrt{1}\$ It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California

TRANSCONTINENTAL Airlines

 IN SELECTING the five advertisements appearing on this page, consideration was given to the product, the aim of the advertisement, and the competition it would meet in the papers.

Although the public has long been familiar with the great planes of all lines, the sight of them has not lost its zest, either as they land or high overhead. But today presents an opportunity to see a new super-plane, capable of wafting thirty-eight people into heights never before attained in air transportation.

To my mind this indicated an advertisement that was unique, apart from the average newspaper ad. People of Chicago were to see history made that day. Many contestants felt constrained to "shout" this message, resulting in profuse display of bold-face type. A Stratoliner is a thing of grace, of beauty, on the ground or in the air, and certainly this does not call for big black bold letters.

In making my selections I sought first for the unusual. My first choice is unusual, and, hence,

effective. Moreover, it combines all the qualities mentioned. Positioning of the type lines, and the odd way white space elements appear within the ad, make it a standout. The step-and-indention style of typography is most unusual for a newspaper and certainly helps to command attention. Display lines carry plenty of punch, insuring the advertisement against being lost in the column of a newspaper.

My second choice is noted for its strong attention value. Typographically it is excellent, its message easily grasped. Position of the type lines on a slight slant, and the large unit of white space at the top, make it quite unusual in design. It is an ad which will not go unnoticed.

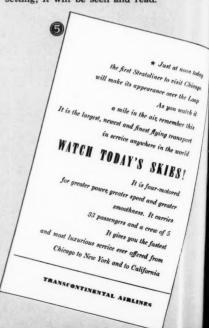
My third choice depends upon the effectiveness of the clouds (formed of parens) to draw attention. Simplicity of design makes for easy readability of the message. Lack of borders to fence in the message leaves it as free as the Stratoliner's own element. Only one feature of this ad's design touches the extreme sides, the "W" on the left, the "r" on the right, the clouds at the top and the stars at the foot.

In my No. 4 choice, the designer strove for a pictorial effect to tie in with the heading. Typography is excellent in that respect, almost as though one were looking skyward from a Chicago tower. Its message is somewhat cramped, not as easily grasped as No. 3, yet the ad has atmosphere.

Few, perhaps, will agree with my choice of No. 5. But from the time I saw it, I cataloged it as being different. Its simple design insure its successful competition with other ads in the daily newspaper. That the designer set all lines flush to the right, forcing odd elements of white space on the left, gives this ad a most unusual appearance. All italic has slowed down the reading, possibly giving the message a little more "drag" than it should have, but viewing the treatment as an ensemble, text and typography, I am still impressed by this particular setting; it will be seen and read.







recimen Review

BY J. L. FRAZIER

Items submitted must be sent to this department flat, not rolled

or folded, and marked "For Criticism." Replies about specimens can't be mailed

GUMMED EDGES on the outside cover of a catalog of antique types published by Frederic Nelson Phillips, Incorporated, of New York City, will make this 81/4- by 101/2-inch folder a permanent addition to your antique type index. The catalog's sixteen pages list hundreds of the company's extensive collection of old-time types, together with the ornate borders which lent "class" to horse-and-buggy era ads, that are now finding new vogue.

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WASHINGTON COLLEGE PRESS, Washington, D. C .- We have reviewed most of the items you now submit, recall the menus and stating the yellow on one was too weak for the reverse color panel type in white (stock), being scarcely discernible. In this package there's a new printing of the piece with the reverse cut printed in deep red, so, if you will compare the two, you'll see what a world of difference a color that is strong enough makes. You do good work, presswork is particularly so.

THE WAYSIDE PRESS, of Mendota, Illinois.-Congratulations on your blotter, "An Age of Precision." It is not often that a picture of some device may suffice for a letter but the micrometer at the start of the large word "Precision" makes a perfect initial "P." In view of those streaks of rose color indicating flight of arrows into target of illustration the text matter over which the streaks pass should be set in larger type to hold its own. Layout is interesting and effective.

JACKSON & BELL COMPANY, of Wilmington, North Carolina.-Although the blue band over which the name is printed should be wider to provide more margin of color above and be-

low the line of type, your statement is quite a good one. Too, margins around type over blue panel at the right are too scant in relation to spacing between lines. Off-horizontal layouts and lines are all right when suitable and properly handled. A single small word at an angle amid horizontal lines, all close together as on your otherwise attractive package label, is not an effective application of the idea and has a disturbing and unpleasing effect.

"No DICE" is hardly descriptive of the results which can be expected of a novel folder issued by Linton Brothers Company, of Fitchburg, Massachusetts. Diecut dice on the front cover, showing the coveted "seven," open to reveal a companion pair with the equally efficacious "eleven." The idea of the dice, of course, is to emphasize winning combinations -seven and eleven in the gambling world, and ideas plus salesmanship in the service which the folder describes. The transition in copy is cleverly done. Folder dimensions are 31/2 by 6 inches.

of color, the same shade as the cover, also appears on the third page and fills the open "Y."

VOILAND PRINTING COMPANY, of Topeka, Kansas.-You've done a swell job handling the blotters, both those of THE IN-LAND PRINTER'S series, available to one printer in each city, and your own creation, "So you won't forget, here is my card," on which a facsimile of which is printed at an angle on the blotter follow-

ing the quoted copy. That is all on the blotter but, what with modern smart types such as you have-and more power to you for that-and a balancing of white areas altogether interesting and skilful, it is highly effective. Presswork is excellent - indeed, knowing your past record so well for years we would be surprised at anything less in the way of typographical skill or in the application thereof.

INSTITUTIONAL PROMOTION and sales appeal are tastefully merged in the 81/4- by 11-inch commemorative folder mailed by The Brooks Company, of Philadelphia, on its twentyfifth anniversary. Title of the folder is punchy, "25 in '41," printed in two-inch red script across a sky-blue cover spangled with gold stars. Suggesting the nature of the business are implements of the tradepresses, a type font, and a camera-scattered over the cover. The folder opens three pages wide, the first page inside devoted to introducing the company personnel, and the twopage spread opposite listing a brief history of the firm's growth, is bordered by photographs. The last page, outside, is given over to description of the company's service.

RALPH K. DAVIDSON, of Webster, South Dakota.-These two letterheads of Reporter and Farmer and of Elevator Store Company are well handled. Type sizes are larger than are commonly used but as it is light face and printed in a fairly light, dull blue the designs don't appear too strong as they would if in black. The impressiveness of big size is secured without obvious disadvantages. Composition is neat. The program of Junior Women's Thursday Club is good, but the otherwise attractive title page is at a handicap as ornaments don't harmonize

Welcome, Mr. Salesman

YOU will receive courteous attention here, for we are mindful that our own salesmen are making their calls every day, seeking interviews and business just as you are. We therefore

WE are glad to have you call, because it is an important part of our business to keep in touch with new developments and changes in products and services. Can you tell us something new...something we should know...or show us how your ods or services can help us do a better job?

WE know how much our salesmen appreciate a cordial welco from their customers and prospects. And because we believe that practice of the Golden Rule should begin at home, we shall keep

THANK YOU FOR COMING TO SEE US

Many a weary salesman will be cheered by the sight of this $8\frac{1}{2}$ - by 11-inch card in reception rooms. Printed in brown ink on warm brown stock, it was produced by the John P. Smith Company, of Rochester

> WITH THE OUTLINE of a pumpkin and an open "Y" die-cut in the stiff cover, a novel effect is achieved in the sixteenpage booklet Yippees, publication of the Young Printing Executives Club of New York. The cover is formed of stiff cardboard, with a warm brown color. It is barren of printing or ornamentation, except for the die-cut perforations. The effect of a jack-o-lantern is attained by a grinning face printed on the orangecolored third page, the gaping mouth of the visage adorned with simulated teeth formed of the word "Yippees." A wedge



you have attended any in the past, you know they are the tops in entertainment

No doubt you have heard about the one we are holding at the Furniture Club on Saturday, November 8. It's going to rank right up there with any held in the past. The price has been cut to \$2.75 per plate but we know that you won't object to that. The Furniture Club is the new location and we feel sure that you will agree that it will be an excellent place to hold a party that does the little lady realize that the Furniture Club will provide the right setting for a Craftsumen Dinner Dance?

That is the real reads for this listle folder. We want you to show it to the listle lady and convince are going to have a better time here than at any loop hotel—and we're going to have the whole show to ourselves. You had better do this right now before it slips your memory for you're going to be in the dog-house when she finds out what a grand to be every here had who attended.

Chicago Club of Printing House Craftsmen

An unusual form of invitation, but novel and effective. The 8- by 10-inch folder opens to descriptive matter. Red leaves aid fall motif



ROCHESTER LINOTYPE COMPOSITION CO., INC.

145 ST. PAUL ST., ROCHESTER, H. V. . MAIN 3160

LINOTYPE

AND DISPLAY FACES

Presenting type faces in a convenient manner is this 81/2- by 61/2-inch booklet issued by the Rochester Linotype Composition Company, Rochester, New York. Colors are red and black on a beige cover, and on inside pages of white enameled paper. The 108 pages are spiral bound

attractively in design with the type and border. Indeed, if the main type group were moved rightward and second were in larger type, and in two lines, the page would not seem to require anything for unity.

THOMAS H. COX & SON, of Newark, New Jersey.-Stationery for Cooley the photographer is excellent, a feature contributing being the "picture" of a camera so simply worked out with rule. Cable with bulb at end is straight on all items except the card, on which it is bent to appear more realistic, plaster of paris un-doubtedly being used to permit lockup. It is unfortunate that more buyers of printing don't do what caused you to write this: "The accompanying printing is a result of a printer having the complete confidence of the customer. If more cusis said about the responsibility of the buyer by the seller. Many a heartache and headache and much money loss would be saved if buyers similarly looked into sellers. Indeed, it is done by more than the average person imagines.

McCormick - Armstrong Press, Wichita, Kansas.-While the cover is neat and impressive because of the simplicity of the single four-inch line "Your Catalog" in red with big shaded square-serifed "Y" initial outlined in black, it affords no hint of the lively and colorful, and generally attractive, appearance of inside pages of your promotional brochure. The sixteen 81/2- by 11-inch inside pages are replete with color illustrations of numerous of the concern's fine productions which, with text in the characterful Intertype Egmont,



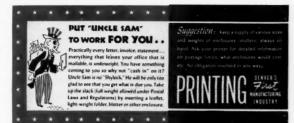
Noteworthy for its succinct message is this 3%- by 61/2-inch blotter of Therien Freres, Limited, of Montreal. The "what" should be in a different type

tomers would abide by them we would have more and better printing." Amen to thatonly if all printers were what they ought to be, which, unfortunately, is not the case. Too many do not avail themselves of the ideas obtainable from studying the work of abler printers.

THE SPECIALTY PRESS PROPRI-ETARY LIMITED, of Melbourne, Australia.—"Making History," a folder in which an article about your thirty-year history from Publicity and Printing, an advertising journal, is printed, is a most commendable effort. All details of production demonstrate skill and a painstaking care. In our opinion it is important to publicize a company's important anniversaries, certainly an institution which can point to "thirty years achievement" as you can, ought to impress the fact upon customers and prospects, for to have weathered the storm so long indicates good management which, in turn, is assurance on matters of great interest to important buyers. Much

are beautifully presented by offset. While type is presumed to be difficult to print by offset you have achieved a sharp, clean-cut result. Makeup, composition, artwork—all features measure up to the high you have for years maintained in both letterpress and offset.

MURRELL DOBBINS VOCATIONAL School, of Philadelphia, Pennsylvania.—"Your Job Is Your Future" is a fine spiral-bound booklet, size six by nine inches, a pleasure to read with its text in ten-point Bookman, twopoint leaded, and lines fourteen picas long. A day doesn't pass during which we do not see something in light-face, hairline type on coated stock that looks so difficult to read we don't. Bookman may not be stylish according to presentday standards of the esthetes and type tycoons, but it embodies qualities which even most of them will say are prime, notably readability. One of these is a printing surface wide enough to lay enough ink on even coated paper to be read with comfort. Let's see



A patriotic appeal backed by sound business logic is made by this 4- by 91/4-inch blotter distributed by the printing industry of Denver

more of it (or Old Style Antique, essentially the same) in all printing. By making print easier to read it will increase results. Space doesn't permit of a suitable recitation of the fine features of layout, et cetera, which characterize the piece as an outstanding example of skill and beautiful typography.

J. C. MICKA, of Chicago, Illinois.-Thank you for sending the interesting and attractive souvenir program of the picnic of The Cuneo Employes Association. Advertisements, frequently poorly done in books of the kind, are well designed and set, a compliment to Cuneo craftsmen, and the inside pages in brown, on India tint stock are, therefore, quite attractive. The cover of a deservedly popular novelty figured green paper with a metallic sheen suggests a value no ordinary paper would. We regret the use of condensed block type on the cover, especially that the page is so paneled that too little space was allowed

for type. The omission of the

thick up and down rule bands would permit of better, less crowded handling of the type. Plastic binding, border, and halftone of the picnic ground showing through a die-cut panel from first inside page supply adequate decoration. Banding together for such an event speaks well for both employes and the employer as well.

THE WAYSIDE PRESS, Newport News, Virginia.--Your work is excellent, top honors going to letterhead of Thomas Piano Company. We wish, of course, shape contrast were not so decided between type of name line, moderately condensed, and "Everything Musical," below, in extended Copperplate. Interest in the modern layout, however, makes this lack of harmony less noticeable. The musical note made of rules and a big period, printed in the second color, is clever and leads the eye efficiently from main group to address in two lines below and at right. Your heading for the WGH broadcasting station

is similarly interesting, the "bullet" ornament and rules being made up to suggest an aerial. We don't endorse use of so many caps in mass but feel upper- and lower-case would not carry out the design idea. Your name is too large for the panel on blotter "Lest You Forget," featured by large cut of cradle telephone. Marginal space is inadequate, the second line crowding the border of panel below too closely, which imparts a rather cramped effect.

BELMAR PRINTING COM-PANY, of Columbus, Ohio .-The Church of the Nazarene letterhead is exceptionally well arranged. However, we believe the line "Manhattan Boulevard" is in larger type than desirable, being stronger than the more important part of the name, "Church of the Naza-rene," in an attractive cursive just below. Both appear to be of the same point size but with the first in Eden caps and the second in upper- and lower-case there's a definite difference in letter sizes, which is what counts. We wish, too, that copy in the small sizes of Copperplate Gothic were in something else. The Copperplate is extended, whereas the type of the two main lines, the Eden especially, is rather condensed, and the combination represents violation of a cardinal principle, shape harmony. Now, for a rather fine point: If the upper of





We must be willing to pay a price for freedom for no price that is ever asked for it is half the cost of doing without it.

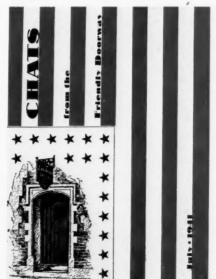
-H. L. March

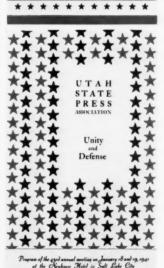
FRYE & SMITH, Ltd.
PRINTING AND LITHOGRAPHING
MATERIAL AVENUE

MAIN SITE



A credit to The Credit World, from an artistic standpoint, is this cover of the 8½- by 11½-inch, 32-page publication. Crossed American and Canadian flags depict this publication's dedicatory theme





Trust printers to be alert to popular trends. Here are four examples of the New Patriotism. From right to left and up the page are Chats, 4½-by 8½-inch, eight-page booklet of Clark-Sprague, St. Louis; the four-page booklet of Utah Press Association, 5½-by 8¾-inches; blotter in red and blue, by Frye & Smith, San Diego; twelve-page house-organ of Jobson, Louisville



FRIENDLY CONTACTS December 1941



Manufacturers, wholesalers and retailers all are having to say "No!" to would-be purchasers of many an item. In various lines salesmen are being called in because there is nothing to sell. Defense production must come first!

But in this situation there is need of important thinking for the future. The long-time customer whose needs cannot be met today can and must be the same good customer when this emergency is over. You bet we'll need him then . . . which means we somehow must keep adequate contact and friendly relations with him through this period.

Whether you can sell and deliver goods or not . . . i there are unavoidable delays in your deliveries . . . keep all those necessary channels of distribution open. Keep those customers!

One of the best means of keeping contacts . . . of keeping customers informed of reasons for delayed deliveries . . . of informing them of changing conditions . . . is direct mail. You can adapt it to meet any

Friendly Contacts, an eight-page booklet produced by Grimes-Joyce Printing Company, Kansas City, Missouri, shows what can be done in getting inexpensive two-color effects by the use of linoleum cut-outs. In tan and darker brown, 61/2- by 41/4-inches the two groups on the right were centered over the lower one there would be better outline (contour) and balance than exists as arranged with the first and narrower to the right of the second. Even so the heading is good, above average, in fact.

THE FRANKLIN LIFE INSURANCE Company, of Springfield, Illinois.

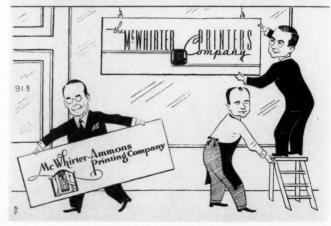
—Your "'V' for Victory" folder is well done. The characteristic brush stroke "V," now so much in vogue, in large size appears near top of the narrow short front fold, "A Reprint" in small type appearing near the bottom, with leaders directing the eye inward. Overleaf there's a facsimile of a newspaper item, to the right of which the company's newspaper advertisement (heading quoted above) is printed. The word "Victory" leads off nine sentences of text relating to objectives of victory. Suggesting the slant of all, the first reads "Victory for honor among nations and for the sanctity of treaties over a shameful 'scrap of paper' creed of international gangsterism." Following these, below a prominent Bodoni dash and in smaller type, the only advertising copy appears. It is headed "'V' for Victory in your Personal Financial Problems." There is a narrower short fold on the right, required inside for the advertisement but with no printing on outside, this, doubtless, to make the piece fit the envelope.

THE THREE RIVERS PRESS, Three Rivers, Michigan.—As a booklet you've handled H. J. Higdon's address, "Designing the House Publication," nicely. Mr. Higdon turns out *The Phoenix Flame*, perhaps the best designed house-organ; he also knows how to tell how, as the text demonstrates. The cover is striking. Even so, we'd prefer to see the design, which is very heavy, printed in something other

than black, some hue deep in tone, of course, harmonious with the orange paper. Equal spacing between groups of the otherwise neat and attractive title page creates monotony which is not pleasing. Variety, within good proportion, of course, is not only more attractive but more interesting. We, therefore, suggest combining the first and second groups and spacing out the lines somewhat as are those of the third group, which is more attractive in consequence. With so much open space in the page as a whole the close spacing between lines of the first two groups is accented. Spacing is a relative matter; lines may be closer together in a tight display and not appear crowded than they may be in an open one.

FORDHAM UNIVERSITY PRESS, of New York City.-We do find the specimens you send, used in connection with the centenary celebration of the great school of which you are a part, highly interesting. All are expertly done in every respect, selection of paper and colors, the latter, where employed, representing excellent taste. Even though of just three lines of lettering, the cover of the brochure issued in connection with the closing ceremonies is most charming, appropriate, and impressive. This lettering is reminiscent of the style in which the great and famous "Book of Kells" was done. Of large size and in red-brown on buff stock the effect is very interesting and attractive, good appearance being accentuated materially by the red cord with tassels tied around the back of the book through center fold and deckled front edge. We rather regret the extensive copy about each of the men cited for honorary degrees was set in italic instead of roman, as in roman it would be more readable.

WELL KNOWN PRINTER CHANGES NAME...



Novel cartoon style announcement by Kansas City firm is $61\!\!/_2$ by $47\!\!/_8$ inches with deckle edge at right. Colors are light green and black on rough finished white stock

STALEY BERRYMAN, of Evansville, Indiana.-The idea developed on the Reitz school calendar is an excellent one, especially for a school, but with possibilities of adaptation to other lines. As you say, "in a large school as in a large business it is hard to keep up with all the events," and you have given the answer so far as a school is concerned. Each month's leaf, "October" leads off, is 12½ by 9 inches, all stapled together at the top but sans mount. For each day there's a panel ten by six picas, the date being in twenty-four-point Cheltenham Medium in the upper right-hand corner. For each day school is in session the event of the day is printed in small type along with leadered lines for writing anything the individual user may want to do that day. For example, two events are noted in the October 22 panel, namely "Fall Play-Penrod" and "Football." Its composition and makeup are good, not brilliant, a compliment to print-shop pupils. With a little exercise of his mind it would seem that almost any printer could think of some local business to which the idea would appeal and secure an order in consequence.

ARTHUR H. FARROW, of Newark, New Jersey.—You have good, up-to-date types, first essential to "better than good"—to borrow the words—printing. Layout and composition are all right, in fact the only fault of consequence has to do with color use. Your enclosure, "We do nice printing," is a case in point. Rules in color are too heavy and/or colors in which they're printed too strong, so are overemphasized in relation to type at top. The name line, "Tower Press," set in a light-toned sans-serif and printed in light green, is overpowered by the six-point rules in violet above and below. Faces of such delicate line cannot be printed in a weak color, especially when, as in this case, stock is the same hue and of little lighter tone. It was putting the cart before the horse to print the border at the bottom in black and the type enclosed in the green. If a weak color of ink is to be used the type should be relatively bolder than if printing is to be in black or some strong color. To a lesser extent, the same point applies to the otherwise attractive leaflet, "Personal Stationery," which samples six note- or letterheads.

HIGNELL PRINTING, LIMITED, of Winnipeg, Canada.—"An Old Tradition and A New Home," your eight-page offset-printed die-cut booklet, measuring ten by nine inches outside, is a dandy. A picture in full color of the front elevation of the new building, die-cut according to perspective, view being from left of center, provides the cover. Inside four pages are half width of outer four, saving paper and adding novelty; sketchy pictures of different departments (good art, by the way) are in panels on wide pages 2 and 7. There's a reverse color band in black across bottom of all, bleeding off there and at sides, with lettering white. Opened to pages 2 and 3 copy across whole reads, "Our New Home Equipped to Serve You Better Telephone 37237." "Serve You Better" is on first narrow page (3)

Printing · Offset Lithography

SEPTEMBER · 1941

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1 2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 17 18 19 20

21 22 23 24 25 26 27

28 29 30

STROMBERG -ALLEN & CO.

WE LIKE TO FEEL THAT WE ARE PARTNERS IN THE BUSINESS OF EACH OF OUR CUSTOMERS

WE WANT HIS PRINTED ADVERTISING TO HAVE THE MOST FAVORABLE RECEPTION . . . INTO EACH PROJECT WE HANDLE

GO YEARS OF ADVERTISING EXPERIENCE COUPLED WITH OUR MODERN FACILITIES . . . ABOVE ALL, IT IS TAILOR-MADE

FOR YOUR PARTICULAR REQUIREMENTS AND GEARED TO YOUR PRINTING BUDGET. PHONE TWO-FIVE-ONE-THREE-ON





Attractive type faces

properly arranged and printed in pleasing colors on a suitable paper, reflect your personality in your letterhead or sales message. . . . In the hands of an expert typographer, cold type is transformed into a warm, personal courier, creating a picture of you or your service in the minds of your customers. . . . Your friend, the Printer, will be glad to help you plan a series of sales-helps.

Call JA 7281

THE FRANKLIN PRINTING COMPANY

416 WEST MAIN STREET S LOUISVILLE, KENTUCKY

Three blotters, which present their advertising messages succinctly. The blotter at the top is a convenient, three-month calendar, its dominant color green. A splash of yellow commands attention to the second blotter; the third blotter's treatment is confidence-inspiring. All three are 4 by 8 inches



The treatment of this 4- by $9\frac{1}{2}$ -inch envelope, developed by the Cardinal Printing Service of Montreal, is applied also to the customer's letterheads, orders, and bills, providing a pleasing note of continuity



THE MIKE



IT'S THE NUTS

Toby Laforge takes an old straw hat and makes a poem out of it, to form a frontispiece for the house-organ of the Mid-West Company, Tulsa A departure from the conventional, but quite striking, this house-organ cover, designed by Edwin H. Stuart, of Pittsburgh, Pennsylvania



INTERLUDE

New England . . . the seashore . . . the mountains . . . the countryside . . . here thousands are finding a welcome respite from regular responsibilities. We, too, welcome this interlude knowing that we shall return with renewed energy for our task—the daily production of GOOD PRINTING.

The F. A. Bassette Company
PRINTERS
SPRINGFIELD, MASSACHUSETTS

FORESIGHT

To the real gardener, the falling leaves signify the beginning rather than the end of his garden. Cold winds and frost may be about, but undaunted he proceeds with the preparations which will bring their reward in next Spring's bloom. Likewise the wise advertiser knows that to plan ahead is the best way to be sure that all of his printing will be GOOD PRINTING

The F. A. Bassette Company
PRINTERS
SPRINGFIELD, MASSACHUSETTS

Two blotters printed by the F. A. Bassette Company, of Springfield, Massachusetts. Quiet tones and dignity of their messages make an excellent and lasting impression upon their recipients



Quality letterheads are displayed to good advantage in this twenty-two-page 8½- by 3¼-inch booklet advertising the services of Mireles Printing Company, of El Paso. Colors are red and gray

and "Telephone 37237" on outer and then visible half of page 7. Turning a leaf disclosing narrow center-spread copy across reads "Our New Home Hignell Printing Limited Telephone 37237." Name is covered when next leaf is turned, when copy across reads "Our New Home Where Quality Predominates Telephone 37237," "Where Quality" being at bottom of page 6 (last narrow page) and "Predominates" at bottom of back half of page 7, both heretofore covered. The back of the building is illustrated on the final page. Layout, lettering, art, typography, and presswork are all of a uniform high standard. It is something to be very proud of.

SYMS-YORK COMPANY, of Boise. Idaho.

"Donkey Philosophy," your wall card, is good, not excellent. Space between border and type is too narrow, in relation to that between lines. Old English (true gothic) type is quite black, in fact an early name was "blackletter." Its full charm in mass is achieved only if word and line spacing are tight, much more so than with roman. By the same token letterspacing is taboo, so you'll recognize the heading is not good typography. There is no sound reason why the headline should be as long as lines of text. Indeed, the effect would be better-aside from spacing being tighter, and, so, more consistent-if the heading were shorter, contributing variety in contour of the whole. Squared designs are all right, but when the effort to square up lines requires sacrifice elsewhere the natural arrangement is much preferred. Margin outside type and inside border could be as narrow as it is if lines were solid. There could, however, be more margin; it would be preferable to spacing lines too widely. We suggest, therefore, a shorter sheet so lines could be set solid or narrower measure to make solid composition possible with wider margins. The final line, one word, doesn't look well-shouldn't be allowed on a piece like this-disturbing balance and outline. We suggest, therefore, as a final point bringing "to get the" from the next to last line to lengthen the last, centering the two.

THE GOULD PRESS, Atlanta, Georgia.-Your work is neat but two items could be improved. A regrouping of lines of the title page, "All Star Concert Series," would make the good page better. Lines and groups are too evenly (monotonously) spaced and side margins (inside border) are too narrow as compared with top and bottom margins and space between parts. To achieve proper depth of parts in type and reduce length of lines, some copy in single lines should be made into two or three as, for example, "Atlanta Music Club" and "Auditorium-Atlanta." The first is not well suited as far as length of words is concerned to be made into three lines. However, there's too much space between words: to reduce it will shorten the lines and provide more space at the sides. The cover of the "Southern Psychiatric Association" booklet in black on bright, rather deep red is impressive, the typography attractive. As Grayda, a cursive, doesn't stand noticeable letterspacing the name set in it should be a shorter line to do away with excess space between words. While squaring the lines was your objective, we are confident the effect would be better with the line shorter than with such excessive spacing between words. Cuts on left-hand pages are too low-even below the optical center, which is somewhat above the actual center but still too low. It is unfortunate cuts already made were used as most of these are oblong, so ill-suited for the rather narrow page. That picture of the "Hermi-(home of Andrew Jackson) is a case in point; it would be better printed long way of the page with the top outside (left). The type on the facing page, moreover, should have been set narrower measure-to more nearly approximate page proportions. Indeed, if both were on one page, as they could be, the effect would be a lot better.

POSTLEWAITE-THOMPSON COMPANY, of Hammond, Indiana.-Your giant calendar bearing the line "Designed and printed in our own modern daylight plant" is expertly planned and as expertly printed. Following your name in big white letters against red (reverse color plate covering whole sheet being printed in red), the slogan, "Printing is the Inseparable Companion of Achievement," in relatively small type printed black, and "Printers" in big bold script in red in open panel, is a striking line cut printed in black, red, and orange (in the open panel), all the foregoing except cut of building itself being off the horizontal and inclining upward toward the right. Follows the stitched-on calendar leaves printed in black from reverse plates on white stock. Each leaf bears days and dates of current month, with panel for preceding and succeeding months in line below, figures obviously one-half size of those of panel for current month. We feel these stitched-on leaves are rather too large, might even be a third smaller, as the white letters and figures would even then be clear at some distance. Important dates like, for instance, January 17, are open panels with lettering of figures and in these cases miniature pictures positive, that is, black. "Well, why," you ask, "should January 17 be selected as an important date? We reply, "Why shouldn't any printer regard and promote it as such? Benjamin Franklin was born on that date in 1706." Ash Wednesday, the first day of Lent, is similarly marked. This, we think is all to the good, but we wonder how many care whether July 28, the day when the World War began in 1914, is the 209th or the 309th day of the year, small figures close to the big ones giving this information. Well, these subordinate figures don't take much space. We don't recall ever being much concerned when a New Moon is to appear, but we're just one of one hundred thirty odd million Americans, so don't consider our bringing up this point as important. To repeat, it's a fine interesting calendar, should benefit—should have benefited—you a lot.



Art Center Chicago takes pleasure in announcing an unusual one-man exhibition of printing, design and superb craftsmanship. You and your friends are invited to attend opening, Thursday, October 23, at 7 o'clock. The show includes fine books, exquisite bindings, book jackets, package design of extraordinary skill, all work of A L B E R T K N E R distinguished Chicago designer. Games, toys, printers' ornaments, lead engravings, colorful decorative papers, trade marks and an unusual demonstration of typographical arrangements are some other items in this unique exposition.

Main Galleries, free to public, open daily from 11 a. m. until 6 p. m. and Thursdays until 10 p. m.

Ultra modernity can reveal excellent taste when it is used as in this 4- by 9-inch folder by Artist Albert Kner of Chicago. Yellow, black, and red, printed on light tan stock, makes up the color scheme

26 Lead Soldiers ...

Since the twenty-six letters of the alphabet were first cast in leaden types and impressed upon paper they have been the greatest force in the world for the multiplication of the written word. Today they are indispensable in conducting modern business. Printed advertising sells merchandise for the business man and printed forms speed transactions and lighten his work. There is no business os small it does not need the services of these willing leaden soldiers. Their correct choice and proper use by the printer determine their effectiveness. We have thousands of these little soldiers here awaiting your command. When you need printing phone 1853-w.

CARROLL COLEMAN - Printer - THE PRAIRIE PRESS
Commercial Printing...216 Mulberry



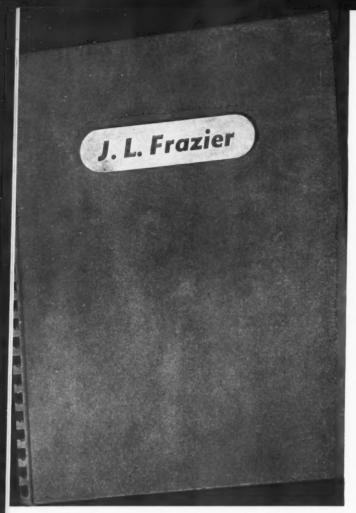
ULTRABOLD . . . newest addition to the Twentieth Century series, joins the ever increasing army of type faces to serve you with more power in your display lines. A word or two, or an entire line in Ultrabold, will provide your main caption with a strong defense against escape from attention. Ultrabold is monotype, available in sizes 14 to 48 point (including 42) which can be used direct for printing and for

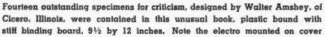
For "ALL-OUT-AID" in Typographic Service, Call
THE J. W. FORD COMPANY & CINCINNATI & CHERRY 6410

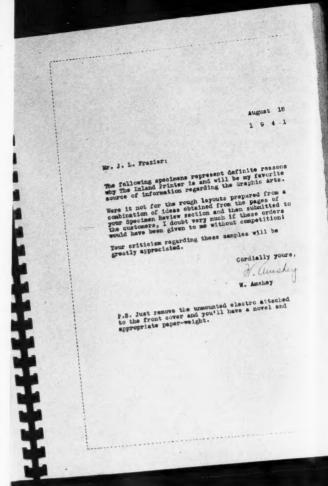
Two good blotters which reflect the military spirit of the day. Above, the national colors are used by the J. W. Ford Company, and the soldiers of Carroll Coleman's blotter are garbed in them

*

*







Here Mr. Amshey states that the money-making contents of his unusual book, which was submitted for criticism, were inspired by the creations of other printers that have been described in detail in the Specimen Review pages

Almost \$1500.00 in New Business IN LESS THAN SIX MONTHS

is the direct result of ideas and suggestions adapted from the Specimen Review section of THE INLAND PRINTER

HILE THIS AMOUNT may not be staggering to some, it is gratifying because it represents business which would have gone to competitors . . . competitors whose prices were lower, I later learned, and who were every bit as qualified to handle the job, and possessed of equipment as good as I had at my command.

Although I handle the production and estimating in our plant I manage to squeeze in half a day, weekly, for contacting prospects. Recent experience convinces me that printing is bought largely on a friendship or price basis; unless you can show the prospect that you will give him more for his money.

"But how can we show him unless we first set the type, pull proofs, et cetera?" many of you ask. It would be unwise to set the type, et cetera, . . . but there is a better method. No, it is not new. You've read of it; you've heard of it, and you've heard it discussed at meetings. Here is how it operates:

The next time Mr. Good Prospect asks you for a price on any job (yes, even an office form or a business card) find his likes and dislikes of that particular job. Take home a sample of what he is using, and that same evening glance through the Specimen Review section of recent issues of The Inland Printer and you'll be pleasantly surprised to see in how many different ways you can arrange your prospect's job. Jot these sugges-

tions down on a sheet of paper. Then, by the process of elimination, select the best one, keeping your prospect's likes and dislikes foremost in mind.

When you arrive at your office the following morning prepare a rough layout on a sheet of the actual weight, color, and quality of stock you intend to use. If you're as poor at lettering as I am, trace the letters from a type specimen book.

Then paste your rough layout onto page 3 of a fourpage folder, utilizing some contrasting or harmonizing cover stock for the folder.

If your layout contains many of your customer's

likes you'll have no difficulty in swinging him into a discussion of the merits of your layout. Once he shows interest, you can develop it by inviting him to make suggestions for improving it further. As soon as he starts suggesting, you can be certain the order is yours . . . and

price has become secondary.

It isn't necessary to be an artist or to have been born talented. It's easy to trace. And as for ideas; well, one of the most practical ways of accumulating ideas, layouts, and suggestions is to place all of the Specimen Review sections of The Inland Printer in loose-leaf ring binders. You'll then have specimens of jobs actually produced by the topnotch printers throughout the world. You'll also have a library worth thousands of dollars to you in the form of new business-a valuable and ready reference - if you'll only use it.-Walter

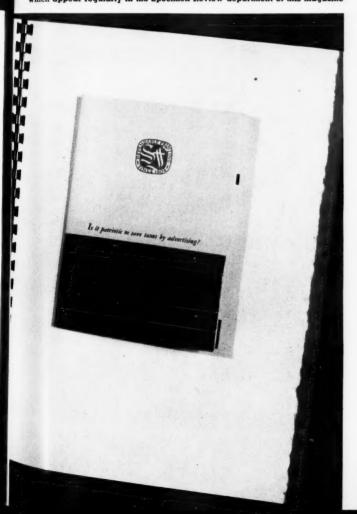
Ideas from Specimen Review have also secured ORDERS for others

You MAY ASK, "Has this idea worked for others?" Yes it has. I did not originate it. For example: only last Wednesday I talked to one of my friendly competitors, Max Leonhardt, of the Frank W. Black Company, of Chicago, and learned that he had just closed an order amounting to \$365.00. He frankly stated that the order was received solely upon the strength of a layout he submitted to his prospect; the layout originating from a series of ideas adapted from the Specimen Review section of The Inland Printer. He, too, keeps interesting ideas, layouts, and suggestions in loose-leaf ring binders.

So, if this method works for me . . . and I'm just an average fellow . . . and if it results in additional business for Mr. Leonhardt, it should likewise work for you. Try it. You've everything to gain and nothing to lose.—Walter Amshey.

This eight-page, $4\frac{1}{2}$ - by $6\frac{1}{2}$ -inch booklet designed by Walter Amshey, placing patriotic emphasis upon the value of advertising, was inspired by criticisms which appear regularly in the Specimen Review department of this magazine

Another Specimen Review-inspired creation, a hospital anniversary banquet menu. The menus were printed on stock of various colors, creating a novel effect at the dinner table. Two-color effect is gained by dog-eared covers





ook, other ages

Y THIS TIME, binoculars should not be necessary for you to see the many advantages of using the entire series of THE INLAND PRINTER'S bird blotters, rather than a now-and-then attempt with individual blotters, clever as they may be.

Think what a forceful campaign these bird blotters can create for you. Consider how effectively the manifold advantages of your service are brought to the customer's attention in these "sugar-coated" blotter messages.

First the value of repetition was stressed by the talkative parrot; then came the owl, emphasizing the wisdom of superior printing and service, and last month the strutting peacock accented the impor-



A SHARP LOOKOUT

KEEPS THIS BIRD ON TOP!

© Robbed of his keen vision, the soaring hawk would soon find himself in the bread line. Vision to the hawk and to the successful business man has the same vital significance. It enables each to take advantage of opportunity—food for the hawk, and increased profits for the business man. We're not concerned with the hawk, but we can do wonders for the business man whose longrange vision reveals the vital importance of superior printing and of "vision-appeal" in his printed selling.

THE GRAPHIC PRESS · CHICAGO

309 WEST JACKSON BLVD. . TELEPHONE GREENLEAF 3417

BLOTTER No. BUILDING BUSINESS

tance of beauty and color. Now we have the hawk, which personifies the paramount element of long-range vision in the preparation and presentation of printed selling campaigns.

Next month the extinct dodo bird will be resurrected to focus your customers' consciousness upon the help that his printer can give him to avoid a like fate. And so it goes. Each bird has its individual message, subtly blending humor with good, common sense, and forming, in the aggregate, a forceful and moving sales stimulus for you.

The motif of the series is supplied by the persevering woodpecker, "Keep pecking away the blotter way—it's bound to pay."

The blotters are a part of a copyrighted service inaugurated by THE INLAND PRINTER for exclusive use of its subscribers, one to each locality, on a first-come-first-served basis. The necessity for this restriction is readily apparent; duplication would result otherwise.

No charge is made for the service, except for the electros, and these, of course, are supplied you at cost. If you missed out on the first

three blotters, which appeared in the September, October, and November issues, it's still not too late to order them now, when you send in your order for the December blotter. Just let us know that you want us to keep right on sending you the cuts as the blotter appears each month, and we'll do the rest.

Electros for Blotter No. 4, reproduced full size above, $3^{1/2}$ by 4 inches, black and color, are both supplied you this month for only \$2.83! Little more than the cost of a single electro of the preceding issues. Reason, we let you supply the border rule from your own font, thus permitting you to effect a substantial saving.



KEEP PECKING AWAY THE BLOTTER WAY...IT'S BOUND TO PAY

The Pressroom

BY EUGENE ST. JOHN

Pressroom questions will be answered by mail if an ad-

dressed, stamped envelope is enclosed, and kept confidential it so marked

No-Washup Compounds

It has been our policy to let our pressmen walk out at stopping time and let one man wash up all the presses. Sometimes there is several hours' delay and we have instructed our pressmen to run kerosene over the rollers and plate so as to hold the ink open for easy washing. We find that this is not satisfactory because the drying agents in the ink dry the kerosene. From this it seems we should use some sort of oil that would counteract the drying agents. It looks as if a non-evaporating solvent in this oil would help. What is a good non-washup compound?

We are giving source of supply of a non-washup compound which has been in use some years. It may be sprayed on the inking system with an ordinary insecticide spray gun, after which the press is allowed to run, tripped, a minute or two until the antioxidant has been distributed over the surface of the inking system. Engine (machine) oil is frequently used for this purpose and is satisfactory if enough is used but cannot be considered an economical retarder.

Breaks in Blue Over Silver

From the enclosed samples you will see that we have had grief in putting the blue on top of the silver. The silver was printed on an automatic platen press, dried in about three hours, when we came back with the blue. We tried several kinds of inks; metallics and others with dopes. We are wondering if the makeready was at fault. If you can give us any information in the making of our inks for printing on metallics it would be highly appreciated.

At first glance it might seem that the blue is not covering the silver because it is repelled from the silver having dried too hard, but under a glass it appears that the blue plate has a pitted or broken surface which allows the silver to show through. Presumably the blue plate is a stereotype. A better plate is needed to cover. Regarding inks for overprinting metallics; on C1S label, like sample, a high-grade platen press halftone ink answers well, but it is important that the second ink goes

on the first when it is just set enough for handling without smearing and not bone dry. Whether the overprinting is to occur in three hours or sooner depends on the prevalent atmospheric conditions. Should the metallic ink have dried so hard as to repel the second color, a wax compound may be had from the inkmaker which, mixed with the second color, will enable it to take on the metallic ink. Sometimes using an ink with heavier body solves the problem without the wax compound.

Slug-high Sinkers

In the October issue of THE INLAND PRINTER, on page 51, under the heading, "The Pressroom," and under the subheading of anti-workup fluids, you refer to slug-high sinkers as being sold by paper dealers. We have had occasion to be questioned on this by a printer who is interested and we are at a loss as to just what this is and who manufactures such an item. We would appreciate it a great deal if you would write to us advising where such an item might be purchased. Thank you very much for your courtesy.

We want you to feel that we truly enjoy supplying the information and trust you will not hesitate to call on us at any time. We are sending the names of suppliers. The slug-high sinker consists of a strip of twine imbedded between two thicknesses of 3/4-inch gummed kraft tape with the gummed surfaces in contact with each other and the string. The string is a pica from one edge of the tape. The slug-high sinker is reversible, top and bottom, to conform to shimming requirements. Sometimes it is used because the form is scant near the bottom and at others when the taper is toward the top. It is a superior substitute for cardboard strips in combating workups. All things considered, it is probably the best shimming device to prevent or diminish workups when time is lacking, or when cost forbids proper justification of a form which is not in condition to be sent to the pressroom.

Problems From Brazil

Much obliged for your letter about printing music. But even if offset lithography would be the best way to print the music book, I fear it would not do to buy an offset press just for that purpose. We should not have enough work to use it constantly, and my experience is that unless a process is used regularly, one cannot expect to become proficient with it. At one time I wished to begin electrotyping, but when I reflected that we might only do it once every six months I realized that we should not do it well with so little practice. I was glad to find your name signing the letter as I have been much helped by your book, "Practical Hints on Presswork," which is full of suggestive ideas. But there are some allusions which we do not understand in Brazil, I do not think oiled manila paper is in the market here. What S. and S. C. paper is, one can only conjecture. Also I wonder what a relief blanket is. Our platen press is of European make. The rider roller certainly ensures a better ink distribution but it prevents the form rollers rotating very freely. This sheet was printed on this press. The word "Varsea" above has the "a" nearly filled up. I suppose this is because the roller slid instead of rotating and so filled the type. With a full form rotation is insured. With a light one I suppose one ought to remove the rider. A platen press with geared rollers would, I suppose, avoid all difficulty, but I cannot see any way to improvise gearing. Most of our work is done on a Europeanbuilt automatic cylinder press which gives very good results, more especially since we made a mechanical register instead of the suction one.

If you will write to the manufacturers of offset presses in this country they will be pleased to send you names of Brazilian firms using offset presses which will economically print the job, if you elect to farm the presswork out. S. and S. C. stands for sized and supercalendered paper, the grade between machine-finished and coated. Relief printing and letterpress are synonymous terms in North America, and a relief blanket is one used in letterpress as distinguished from the blanket used in offset printing.

The rider (vibrator) is not needed on light forms. If it retards the form

rollers, the latter may be oversize from humidity or the rider may need oiling or possibly repair or replacement of the actuating gear. Possibly new saddle springs are required. In this country roller trucks conforming approximately in diameter to the rollers are used, as makeshift strips of card are glued on the roller tracks until trucks are obtained. A little pin or lug on roller core fitting into a slot in the truck is necessary to rotate the roller properly. Until repairs can be made, powdered rosin on the tracks helps rotation. If there is excessive side play in the roller a washer may be used on the core between truck and saddle.

The letter "a" and some others are punching part way through the sheet. There may be bits of dirt on the feet of these letters or the bed of the press may have bits of dirt on it and need cleaning. Or, again, high spots in the packing caused by paste may cause letters to punch. A quick relief is to scrape down the print of the punching letter with a knife, either on the tympan, or an underlying sheet, or cut the letter out of the latter if not thick.

If you will write to manufacturers advertising in The Inland Printer, they will tell you where oiled manila tympan paper may be obtained in Brazil, also the unoiled.

Geared rollers are not standard equipment on platen presses but nice work is possible with friction drive as is proven by work turned out on platen and cylinder job presses so equipped, provided all parts are kept in good condition and adjustment.

Hard or Soft Packing

It has been stated from time to time that when printing on a soft paper, a hard packing should be used, and a soft or semi-hard packing on hard paper. This is a mistake. The condition of the form determines the choice of packing, not the surface to be printed on. Hard packing is better for new forms, or other forms in very good condition, but a softer packing (at least one sheet of news-print under the drawsheet) will yield a better print and save makeready when printing a worn form. However, when soft packing is used a matrix is more rapidly formed and wear of form is increased. At the same time, the makeready will not stand up as long, and the form will show filling up quicker.

Effect of Long Runs

Why does a job made ready with hard packing, which shows no impression on the back of the sheet at the start of the run, after a few days' running, show quite a depression on the back of the sheet?

The accepted answer is that a matrix is gradually formed by the points and lines of the form in the packing from the repeated pounding of the impressions. While no marks may be discernible on the reverse of the sheet following a very careful makeready, the form really enters the sheet .003 inch to make a clear print. This cumulative punching of the sheet, drawsheet, and packing, as the

YOUR CUTS

are valuable property . . . We handle them as such

We know they cost money—sometimes "important foldin" money.

We know also that they must be kept in good condition if they are to print well.

Cuts are made of metal—but it is soft metal—and they are easily damaged. Sometimes this happens before they reach the press for the first impression.

To provide proper protection for your property we have in our print shop dust-proof cabinets, with large, flat drawers, just deep enough for a single cut, face up. They cannot be stacked.

When your cut is delivered to us it is immediately proofed and a proper record made on a large index card (see illustration on opposite page)—then it is cleaned and filed under the owner's name.

We have customers who depend upon us to keep their cuts in our files and when they do we assume the responsibility for keeping them in proper condition and knowing where they are at all times.

Whether we keep your cuts—or—return them to you, you may depend that they will be properly cared for while in our hands—kept in our specially built cut cabinets—indexed according to ownership—with a final record upon this original card of the date and to whom returned.

Every cut entrusted to us is handled with the care which we believe should always be accorded another's property.

CLAUD CROSS COMPANY, INC. 911 West Lancaster Ave. FORT WORTH, TEXAS

Informative and suggestive of carefulness, the message of this 8½- by 11-inch folder

long run proceeds, forms a gradually deeper matrix. If there are objections, you may change packing and drawsheet occasionally or carry a sheet of celluloid, nitrocellulose, or bakelite, next under the drawsheet, or as drawsheet to limit the depth of the matrix.

Printing on Rough Paper

I am enclosing a sample of a cover recently printed in our plant on which it was necessary to carry a very heavy impression to break down the high spots in order to reach the low spots. Even this was not sufficient, so excessive ink was carried to fill in the broken places. The result doesn't look so bad on the larger display, but the screen and small type look muddy and filled up from the excessive ink squeezing out around the edges and filling up the open places. In remedying this a harder packing should have been carried-all manila. This would still be inadequate and my suggestion is a celluloid plate, or possibly a zinc plate, under the drawsheet, either of which would require careful makeready. Objection was raised that the zinc plate would cause excessive type wear. Where can we secure a celluloid plate? This work is all done on job cylinder presses of two different makes.

Some use a sheet of thin rubber under the drawsheet after a careful makeready and some use a hard sheet, like celluloid. Sheets of celluloid or nitrocellulose, in various thicknesses, may be obtained from dealers in photographic supplies, or they can order them for you. For cylinder presses, a sheet about the thickness of three-ply card answers. Makeready is needed to print the screen and fine type clean, and mechanical overlays save time on screen plates. Cutouts may be used instead though require more time. Just as screens require less squeeze than solids, so smaller type needs less squeeze than large, to print clean.

The book service department of The Inland Printer will be pleased to send you a list of books on printing which are on sale.

Misused New Foundry Type

Enclosed you will find a few samples of new foundry type. This type has never been used, but look at the shape it is in. Is it inferior foundry type? I would appreciate very much if you would let me know the reason for this.

The samples are badly worn and battered and carry traces of dried ink, visible under the glass. Is some one spoofing you or deliberately misstating the fact? By no stretch of the imagination could the samples be classed as new foundry type.

Tridimensional Color Prints

We would like information on doubletone cuts like the enclosed copy and ink used for same. Please return sample.

It was several years ago that masks were passed out to patrons of movie theaters through transparencies in which the pictures were viewed. The idea has been adapted to printing two-color (red and blue) pictures in the sample you submit, and viewing these color prints through masks with a blue transparency for the right and a red for the left eye. The pictures are printed in regular transparent two-color halftone process inks but the engravings, at first glance apparently printed out of register, are especially made to conform to the laws of optics, which, in connection with the use of the mask, make the stunt possible. The stunt is nothing less than conferring the third dimension on these pictures, and that is something, as all will agree who view these pictures now being broadcast by a wholesale manufacturer of men's suits. Old-timers may recall the stereoscope of yesteryears and the bold and high relief and substantial intensity of the pictures viewed through the double convex lenses of the device, popular in so many parlors and living rooms at the turn of the century. Your samples, obtained by following different laws of optics, are more interesting than the old stereoscope pictures. While any photoengraver, with your samples at hand, can make the special plates, we are sending you the name of the man who can probably inform you just which engraving firm made these plates. We are also sending you the names of concerns who can supply the colored transparencies. You can then make the masks and will, after you get the plates, be in a position to supply an outstanding advertising novelty, which commands attention and enhances the appearance of the product displayed.



"In the Days That Wuz"—The Shepherd

Cartoon by John T. Nolf, Printer-Artist

Waterproofing Labels

We have a problem of waterproofing—a series of labels on cards approximately six by seventeen inches in size. They are to be printed on one side of the label and be sufficiently waterproofed to withstand three hours' immersion without being affected. We have been unable to find a source that is doing this kind of work regularly and thought, perhaps, you have such a source on file.

We are sending you the names of finishing concerns regularly engaged in waterproofing printed matter and which are in a position to meet the immersion requirement. It is in order to confer with the finishing concern before printing the labels to make sure the printing inks are fast to the finishing medium, whether paraffin, cellulose, or varnish, to be employed, and then to secure the recommended inks named by the inkmaker. We are also sending you the names of concerns manufacturing the equipment for waterproofing, as they possibly know of finishing concerns located near you.

Lamination

One of our customers has been inquiring about lamination of printed sheets. How is this work done?

There are various processes, some worked with heat and others by pressure and adhesion, but all requiring special equipment and the necessary experience. As alternatives, you may send the work to a finishing concern equipped for laminating or you may use one of the laminated papers on the market.

Plates on Wood Mounts Slur

I am writing you in hopes that you can help us iron out the trouble we have had on the enclosed printed piece. Our trouble is "slurring" of the halftones at the bottom of the pages, particularly the one at the bottom of page 4, which I have penciled in red. The trouble also occurred on the bottom of pages 2 and 3 when enough ink was run to properly cover. The pressmen claimed they did everything they knew of to eliminate the trouble, including resetting of the rollers, but to no avail. The job was printed four pages up on a cylinder press. The paper is machine coated and the ink especially made for this paper. The engraver's proofs seemed to be okay, although naturally they were pulled on a higher grade of paper. Heat and a spray gun were both used.

The trouble could have been caused by oil or other matter on the bearers, which should be clean; or could be caused by an overpacked cylinder, especially when printing a type-and-cut form with numerous cuts on wood of various sizes and

density. The cuts vary in height under the pressure of printing and if the packing is increased to print the lower cuts instead of shimming them with underlays, it is easy to overpack the cylinder. As a consequence it travels faster than the bed, the respective gears cannot travel in respect of their pitch-line, slippage follows, and the slur results. The basis of presswork from the mechanical side is a level and approximately type-high form, since the press is engineered from this basis. This is a fact which cannot be ignored without trouble. When printing from plates on such a variable material under pressure as wood, a careful makeready, especially underlaying, is necessary.

"New" Type

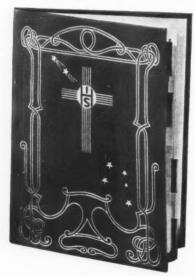
I was really surprised at your letter saying that the type I sent you was not new. That type was never used and was bought from a leading typefounder. I've had this happen to new type before but I thought, if there was anyone that could know what caused this, you people would put me on the proper track. I have come to the conclusion that it is inferior metal. I never expected such an answer from an outfit that advises others the proper way to do things.

Type is not new merely because it has not been printed from on the production press. Script and italic faces may be ruined by mishandling. Are you aware that these faces are not thrown in the case in the ordinary way but carefully laid in the boxes in order to protect the face and especially the kerns, and at all

times are handled with the extra care their composition and form require? It is little short of a crime to shake up a case of these faces with a circular motion, as when handling a sieve, but it has been done.

The type metal is subject to rigid inspection during casting and also before packing and it is improbable that the metal is off, although it is possible. The typefounders would be glad to examine this type and give you their finding. Certainly they would like to know if there is a weak link in their manufacturing chain, in order to correct it. Your check as safeguard in the future is to proof new type as received, that is, as soon as unwrapped and before laying it in the case.

AUSTRALIA'S FIRST MISSAL APPEARS IN TIME OF WAR



• THE FIRST MISSAL ever to be printed in Australia, done because of the exigencies of war, is shown on this page. Intended for the use of the Australian armed forces, the Missal is the result of an "all out" effort on the part of Australian printers and publishers, their activities coördinated by Ben N. Fryer, who designed the format and set the text on a Model 5 Linotype put up expressly for the purpose. Type face used was Cloister, with some Benedictine Book lines. Large type used, up to and including thirty-six-point, was set by H. A. Viles, and the largest size types were letters, photographed and enlarged, from which blocks were made. The Crucifixion was reproduced offset.

Special copies of the Missal have been sent to church dignitaries, the cut above showing the copy which was presented to the Vatican in Rome.

In all, 339 copies were published, 318 for service men. Printing was by the Oak Tree Press. Sydney.

CANON MISSAE

Sacerdos extendens, elevans et jungens manus, elevans ad cœlum oculos, et statim demittens, profunde inclinatus ante Altare, manibus super eo positis, dicit:

IGITUR, clementissime Pater, Eper Jesum Christum Filium tuum Dóminum nostrum, súpplices rogámus, ac pétimus, Osculatur Altare, uti accépta hábeas, et benedícas, Jungit manus, deınde signat ter super oblata, hæc# dona, hæck munera, hæck sancta sacrificia illibata, Extensis manibus prosequitur: in primis, quæ tibi offérimus pro Ecclésia tua sancta cathólica: quam pacificáre, custodíre, adunáre, et régere dignéris toto orbe terrárum: una cum fámulo tuo Papa nostro N. et Antístite nostro N. et ómnibus orthodóxis, atque cathólicæ, et apostólicæ fídei cultóribus.

Commemoratio pro vivis

EMENTO Dómine, famulórum M famularúmque tuárum N. et N. Jungit manus, orat aliquantulum pro quibus orare intendit: deinde manibus extensis prosequitur: et ómnium ciscumstántium, quorum tibi fides cógnita est, et nota devótio, pro quibus tibi offérimus: vel qui tibi ófferunt hoc sacrifícium laudis, pro se, suísque ómnibus: pro redemptione animarum suárum, pro spe salútis, et incolumitátis suæ: tibíque reddunt vota sua ætérno Deo, vivo et vero.

Infra actionem

OMMUNICANTES, et memóiriam venerántes, in primis gloriósæ semper Vírginis Maríæ, Genitrícis Dei et Dómini nostri Jesu Christi: sed et beatórum Apostolórum ac Mártyrum tuórum, Petri et Pauli, Andréæ, Jacóbi, Joánnis, Thomæ, Jacóbi, Philippi, Bartholomæi, Matthæi, Simónis et Thaddæi: Lini, Cleti, Cleméntis, Xysti, Cornélii, Cypriáni, Lauréntii, Chrysógoni, Joánnis et Pauli, Cosmæ et Damiáni, et ómnium Sanctórum tuórum: quorum méritis precibúsque concédas, ut in ómnibus protectiónis tuæ muniámur auxílio. Jungit manus. Per eúmdem Christum Dóminum nostrum. Amen.

Tenens manus expansas super oblata dicit: HANC ígitur oblatiónem servitútis nostræ, sed et cunctæ famíliæ tuæ, quæsumus, Dómine, ut placátus accípias: diésque nostros in tua pace dispónas, atque ab ætérna damnatióne nos éripi, et in electórum tuórum júbeas grege numerári. Jungit manus. Per Christum Dóminum nostrum. Amen.

The Proofroom

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and

will be answered in this department. Replies, however, cannot be sent by mail

Is It Really So Simple?

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The answer to "learned man" is the accent, "learn'ed," thus meaning not a taught man, but a man with learning. Same situation in "moneyed man," a man with money. This use of the "-ed" makes a different word.—Connecticut.

Sir, you have said it! But to come to that sensible conclusion we have to shut our eyes to the fact that 'learn" is a verb, "money" a noun. To make an exact parallel with "moneyed" we should have to say "learninged." (As if we should blithely leap away from the logical, elementary "educated" and create "educationed.") This does not reject "learned man," or "moneyed man." What it actually does is to re-enforce Proofroom's constant contention that the people make the language; the grammarians make the rules after it's all settled. This word "learned" is a beautiful example of the way our language has grown. It is alive, and it is free. It just won't wear corsets.

"Can But-"

In answer to my query, "Which is right, 'I can not but think' or 'I can but think,' you favor "can but" because "It sticks closer to the solid ground of good, explainable grammar." I certainly expected you to state that "can not but think" is a contradiction of terms. When "can not" and "can" come to mean the same thing, your statement "There is much to be said on both sides" will hold good.—Arkansas.

I can not do anything but think life would lose much of its zest if everything was/were black or white, and nothing gray. It's good fun trying to make one's way through these twilight zones of grammar.

Personally, I—

Throughout twenty years in which I have read your deliverances I have noticed the pleonasm, "Personally, I..." It is so redundant as to merit the severest criticism. Who else could you be but yourself when you use the personal pronoun "I"?—Oregon.

Personally, I don't place pleonastic utterance in the class with arson and murder. Probably our Oregon friend considers "It's me" a deep offense against society. The expression does sort of (!) make the utterance one of individual reaction rather than a magisterial or dictatorial pronouncement, doesn't it? And *Proofroom* is a workshop rather than a classroom. Hearty thanks to our Oregon friend for his frankness. I'd rather have an honest call-down than a truckload of insincere praise.

Just a Stumblebum?

You missed the point in your answer to the question about "One State Prison and One Reformatory Terms Are Imposed." You place the emphasis on the plural verb, but the real jar in the sentence is in the plural noun terms. New Hampshire probably would have found less fault with "One State Prison and One Reformatory Term Are Imposed," just as he would accept such sentences as "A Russian and A British Observer Are Stationed at Teheran," "A Brown and a Blue Dress Are Included in Her Wardrobe."—Indiana.

In that case, N.H. and E.N.T. are in complete agreement and there is good grammar logic on our side: "A brown (dress) and a blue dress are . . .," "A Russian (observer) and a British observer are . . .," "One state prison (term) and one reformatory term are imposed." I think even a tight-stayed grammarian would have to say N.H. and E.N.T. are right.

It Pays TO ADVERTISE

There was a man in our town,
The chump thought he was wise.
He swore it was his policy
He'd never advertise;
But, one day, he advertised,
And thereby hangs a tale—
His ad was set in six-point type
And headed "Sheriff's Sale."

-PHILTYPER'S BULLETIN

-ine. -ene

I read your explanation on the difference between "gasoline" and "benzene." We do quite a bit of printing for one of the great "gas" companies, and they request "gasolene." If the customer wants it that way, we let them have it. I have almost a complete file of your department back to 1913, and get good ideas from it. Keep the good work up.—Louisiana.

There's more than just a merry quip in the saying "The customer is always right." It has a grossly mercenary suggestion, but in a job of printing the printer is simply manufacturing to order. Printers who try to dictate style to customers are clean out of order—and again, printers who are not solicitous about the cleanness of their work deserve censure. The printer's obligation is to see to it that once a style decision is made, it shall be followed with consistency; he has a stake there.

Worth of Grammar Study

I want to thank you for "Is Grammar Study Worth While?" I had written some comment for consideration by the administration of "my" college concerning the poor preparation in English of our own students. The situation is the result of a vicious circle. The student has little or no training in grammar and slight training in written English in the secondary schools; the college course in composition often is ineffectively taught, and students preparing to go out to teach English may obtain a license without a single course in grammar or philology.—Minnesota.

Trouble all along the line! The worthwhileness of grammar study depends on the openmindedness with which it is pursued by teacher and student.

That Indefinite Article

In a sports page item I had "an 0-0 tie," and wondered what you would say about it. "An Xmas gift" is one thing, and "an nothing-nothing tie" is something else again.—Georgia.

This brings out the exact point of my contention that it all depends on how you read the symbol or abbreviation: What you say to yourself as you read. Undoubtedly, the writer of "an O-O tie" was thinking "an Oh, Oh tie." My contention is that "Xmas" says "Ecksmas," and calls for "an." If the writer wants us to read "Xmas" as "Christmas"—well, "Christmas" is what he should write. And the net result of all this discussion is: Writer and reader need team work and the get-together spirit.

Twelve Years Tomorrow

I set this headline: "So-and-So, Twelve Years a Senator Tomorrow." Is this good wordage?—Wisconsin.

The meaning is perfectly clear—isn't it? Possibly "Tomorrow a Senator Twelve Years" would have been better. But after all, the responsibility is not wholly with the writer; the reader must act for himself.

Hyphens in Fractions

May I ask your opinion of a style that is long fixed but contrary to the newest Webster? The Chicago "Manual of Style" says: "In fractional numbers, spelled out, connect the numerator and the denominator with a hyphen unless either already contains a hy-phen." Personally, I have used the form "one-half" too many years to change easily. But Webster says, under "third," "one third of the book; a two-thirds rule." DeVinne, still excellent authority, says: "The hyphen is needed to show the close relation of the two numbers to each other, as more clearly appears in 'forty-seven ninety-sixths.'" However, he says "The hyphen is not needed to join the words 'one eighth,' or those any similar fraction used alone.' What is your reaction?-California.

Cut to the bone: The variant practices go back to a perhaps unformulated but strongly subconscious differentiation between the genuine fraction form (two words as a unit) and the noun-with-numeral-as-adjective form. As a working rule for the printer, I think the Chicago decision is the perfect one.

End Quotes

Should we set "For use on covers of 'Mill and Factory.'" or "For use on covers of 'Mill and Factory'."?—Utah.

In other words, it's the old question of punctuation with end-quotes. After long discussion, good usage is at last swinging toward this department's old contention: typographical consideration should properly prevail over all others on the smaller points. The period and comma should always be inside; the larger marks inside or outside, according to the logic of the sentence. The University of Chicago Press Manual of Style has made this a "must."

Box Headings for Tables

I agree with you upon your selection of setting the vertical heading to read from bottom to top, but I have a reason. We printers can take a tip from an elementary mechanical drawing law. This rule with few or no exceptions states that all vertical dimensions are to be placed with the bottom of the letter toward the right side of the paper. To anyone who has had some training in mechanical drawing, the boxhead that reads from top to bottom looks out of place.—Minnesota.

Scientific support for a commonsense proposition.

Not for, But-

Not for publication, I desire to call your attention to your habit of writing "I myself." It seems this habit has a strangle hold on you. Such pleonasms are in bad order. When the simple rules of grammar and good usage are invoked, your pronouncements should conform to such rules.—Anyoldstate.

Your confidence, sir, is completely respected. "I myself" just means ME a little bit more. How's your digestion? As for me myself—well my

metabolic processes are good. The liver and the kidneys may slow up, but the mind is alert, and the intestinal apparatus retains its fortitude. And I've got a big heart, and a liberal spirit. But they'll never make a pedant out of me—I myself am telling you!

Antics of Semantics

Ever since my undergraduate days, E. N. T.'s Proofroom has been guide, counselor, and friend. And now comes "Semantics Is Surely Some Antics." Isn't the kernel of your objection stated in the last sentence, expressing dread lest semantics "turn a sweet and lovely art into a cold, dull, lifeless science? Perhaps some of the semanticists would: but, fortunately, the world will continue to have romanticists to match them There is also a place, however, for scientific precision in expression; and here semantics has something to offer. Perhaps you came upon semantics through the wrong entrance. I must confess ignorance of Mr. Walpole's exposition. But I find considerable sense in Ogden and Richards' "The Meaning of Meaning"; and Korzybski's "Science and Sanity" has its moments of lucidity. At least the Ogden and Richards triangle of reference has helped research men translate their symbols into everyday symbols.-Oklahoma.

It's a funny old world; isn't it! I have known some great writers and editors to whom writing and editing was a happy art. They didn't lose any sleep over the referents. They studied diction. They sought clarity of expression, and detested ambiguity. They knew the value of clean punctuation. And they got along pretty well.

COPPER

By O. Byron Copper

- O Some printers count their chickens even before the hen
- Don't cultivate such a sense of humor that you laugh at everything.
- O Too often the little troubles of a printshop are exaggerated as much as a pebble in a shoe.
- That printer who has learned to think needs but little other diversion.
- Only those business ventures that turn out successfully are attributed to good judgment.
- Study the typography of any period, and you will know the kind of people who lived in that period.
- No printer may hope to live so virtuously that some slanderous tongue will not malign him.
- Only thinking men occasionally change their opinions.
- Those among us who are known as "silent men" are those who think before they speak.
- The world respects most the man of most self-respect.

Bunny

In an ad last week: "Easter Bunnie's Home." Is it singular or plural, possessive, or what? I'd make it "Bunny's Easter Home." What would you do? I get a kick out of your department, and it would be interesting to know your readers' reaction.—Pennsylvania.

Without context to clear the situation, it's hard to say. I gladly turn it over to the *Proofroom* family for reaction—if any.

Two Minds, Two Slants

Sometimes I am disappointed in your pronouncements. In discussing the relative difference between "who" and "that," you state "I'd be mighty slow to say that "that" would be wrong in any of these sentences." Your first "that" was redundant. It is the most absurd word in English speech. It cumbers the sentences. "That" is a relative pronoun. To write "The man that," or "The dog who" is sloppy.—Arkansas.

If Proofroom had been conducted in this spirit and on these lines, it

would never have lasted (as it has) forty-eight years. And it will go on enduring this kind of criticism for at least as many years as the good Lord keeps E.N.T. alive and writing with sincere humility (but no crawl!) I say: I do my darnedest best to meet the needs of this delightfully human old world: and, somehow or other, it does seem to ring the bell. I really think my Arkansas friend wants to be disappointed in my "pronouncements sometimes."

Material, Materiel

Which is correct: "The U. S. is shipping great supplies of machine guns, tanks, and other military materi(a, e)!"?—Iowa.

I would write "material," and not worry about possible criticism. (Unless I were writing in military technique.) To me, in ordinary writing for the general public, "materiel" seems actually an affectation.



Check Up on Yourself

Get out your financial statement for the past fiscal year and see how you check up with the average printing plant. Dun & Bradstreet analyzed the statements of sixty printers to obtain an average. How do you compare?

Ratio of current assets to current debts, 2.81 times.

Turnover of tangible net worth, 2.2 times.

Turnover of the net working capital, 5.73 times.

Average collection period, 48 days. Net profit on net sales, 1.58 per cent.

Net profit on tangible net worth, 3.46 per cent.

Net profits on net working capital, 10.10 per cent.

Fixed assets to tangible net worth, 55.05 per cent.

Current debt to tangible net worth, 18.53 per cent.

Total debt to tangible net worth, 58.2 per cent.

Net working capital represented by funded debts, 99.85 per cent.

Of these firms reporting, the low plant showed a net loss on sales of slightly less than 1 per cent. The highest group showed a profit on sales of 3.07 per cent.

EDITOR'S NOTE.—Net profits as listed on page 68, November issue, refer to but one segment of the industry.

BOOKS FOR PRINTERS

As a service to our readers, books reviewed here may be ordered direct from our Book Department, a time-saver for thousands of busy printers

More than 100,000 facts for ready reference are contained in the seventh annual edition of the "Production Yearbook," just off the press.

A number of new features are incorporated in this year's edition, including a simplified method of indexing which facilitates selection of information. Among others are a "Master Paper Selector," which lists the printing and general characteristics of every kind of printing paper; an engraving and duplicate plate estimator which provides a short cut to accurate estimation of photoengraving costs, while a "photoengraving omnibus and color plate questioner" answers questions concerning reproduction by that process.

A new form of pictographic presentation, giving a cross sectional view of all important production and manufacturing processes, constitutes one of the annual's innovations.

The book contains comprehensive articles on all printing processes, compiled by nationally known authorities in their respective fields.

The annual, published by The Colton Press, New York City, has 632 pages, with an average of 2½ illustrations on each page.

A few statistics offered in the volume, and selected at random, are, 120 articles and charts; 351 new developments in graphic arts; 74 examples of expressive lettering and functional initials; 94 photoengraving questions and answers; 100 facts concerning the use of duplicate plates; 117 old-fashioned type faces; 17,500 notations on 740 type faces; 657 hints and solutions to common production problems; 3,400 sizes of 800 type faces, and many other classified helps.

The annual, priced at \$5, may be obtained through The Inland Printer's book department.

AMERICAN JOURNALISM, by Frank Luther Mott, probably is the nearest to a complete history of the press in America that has been written. Its 772 pages will be interesting not only to the journalist, but to the printer as well, for the book traces the mechanical development of the American press as well as the industry's social and economic growth.

Doctor Mott, who directs the School of Journalism at the University of Iowa, carries his review of significant press developments through 1940. A further compliment to the book is that it seems to have been exceptionally well documented, and represents a wealth of original research on the part of the author.

One of the most entertaining sections of the book is that which deals with the Bennetts, father and son, who are responsible for so many characteristics of the modern daily newspaper. Among the Bennett-inspired features of modern newspapers are the modern stockmarket page, women's pages, extensive war correspondence, and extensive use of illustrations.

Another interesting section pertains to news coverage of World War II and the relations of Pres. Franklin D. Roosevelt with the press. Despite the fact that the book is long and detailed, it is highly readable for anyone who maintains but a casual interest in the industry.

EFFECTIVE ADVERTISING has been prepared with a view to providing a basic text for the first-year course in advertising, and it offers some new approaches to the study of the subject. In reality, on analyzing the book we find it to be a veritable course, and a thorough one, covering the entire subject of advertising. We could call it a complete encyclopedia of advertising without an eye-blink from the truth.

To those anxious to investigate or to analyze the importance of advertising and its place as an essential factor in promoting the welfare of not alone business and industrial interests, but also the interests of the masses of humanity, this book offers the answers. To those seeking information on almost any phase of advertising, from the initial work of analyzing markets and consumer reactions, to the final details of copy, layout, typography, and even media, this book gives the answers.

The author, Harry Walker Hepner, is associate professor of psychology in the College of Business Administration at Syracuse University. In our estimation he has presented one of the most thorough, comprehensive, and clearly understandable works on the subject it has been our privilege to examine in a long time. Starting with "Why Study Advertising," where he presents one of the strongest cases we have seen for the value of advertising, he takes his readers, or students, through Workers in Advertising and What They Do," goes through the study of people, consumer studies, customer research, the preparation of questionnaires for customer studies, also analyzing the answers to those questionnaires, finding the appeal that attracts consumers, design of product and package, the media, in which he includes tags and labels, the letterhead, and blotters, then goes into attention-getting devices, the layout and evaluating it as well as judging the shape, also common functions of the layout and layout sizes. Color in the advertisement, typography and engraving, how to estimate space, testing and coördinating advertising are covered.

An appendix gives an excellent article on "Planning the Advertising Campaign," written by Carl Williams, of Batten, Barton, Durstine & Osborn.

In his opening chapter the author has effectively answered numerous criticisms that have been made of advertising, and a chart above the first chapter heading shows definitely how mass production, made possible by advertising, helps the consumer by lowering the cost of a product to the consumer.

Following each chapter will be found a list of references, also a list of questions planned to bring out and strengthen in the mind of the student essential points read in the chapter. A check list of information that must be declared on labels, a list of sources of information, the annual advertising awards, and a glossary of advertising terms and abbreviations, complete an already exhaustive analysis of the whole subject of advertising.

"Effective Advertising," by Harry Walker Hepner, 584 pages plus XII, 7½ by 10 inches in size, is published by the McGraw-Hill Book Company; priced at \$4.00, and may be ordered through the book service department of The In-

LAND PRINTER.-H. B. H.

PAPER TRADE TERMS, compiled by William Bond Wheelwright, and published by The Callaway Associates, of Boston, is said to be the only illustrated paper dictionary ever published. It is miniature in size, 3½ by 5½ inches, contains 575 definitions and twenty-three pictures. Originally issued for a group of paper merchants, from Boston to the Rocky Mountains, the book now is bound in leatherette and sells for 50 cents a copy.

HALFTONE PROCESSES (second edition), by A. J. Lockrey, explains in the preface that the author has "approached the subject as a photographer following his process to its logical conclusion—the printed page—rather than as a photoengraver or printer, beginning with the processes with which all photographers are familiar, and explaining the subsequent steps in the terms and with the equipment of this art, for after all any halftone printing plate is but another form of positive print."

From that viewpoint we have an excellent description of the various steps involved in making halftone printing

plates.

On the front cover we read: "Make your own engravings, color plates, off-set-litho, collotype, silk screen, gravure." We are a little afraid, however, that one reading the contents would become somewhat discouraged so far as making any attempt of that kind is concerned—that is, unless he was thoroughly versed in the technical side of photography, for we encounter a rather highly technical description of the intricacies of halftone making.

It is to be regretted that the book was not given a better and more permanent form, for it does contain pertinent information regarding the processes it covers. Then, too, it would stand more careful editing and proofreading.

The book is priced at \$1.00, postpaid, and may be ordered through THE INLAND PRINTER.—H.B.H.

TWENTIETH ANNUAL OF ADVERTISING ART, published by the Art Directors Club of New York, contains 280 winning entries out of 6,000 examples of advertising art submitted for the club's twentieth exhibition.

Its eight sections group color and also black-and-white illustrations, color and black-and-white photographs, continuities, publication covers, posters and complete advertisements. Each section is prefaced by a critical comment by a member of the jury which made the final selections.

Because of the national character of the exhibition and the expert juries, these examples represent the best of advertising art produced in the year ending March 31, 1941. The annual, in addition, presents progress and innovation within itself, one feature being the reproduction of the complete advertisement adjacent to the winning art subject taken from it.

The annual contains 240 pages and is printed on fine coated paper from finest engravings; 9½ by 11½ inches in size. Produced by the Watson-Guptill Publications, of New York City, the price is 5.00. Orders may be placed through The INLAND PRINTER'S book department.

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Composite Analysis of the Printing Trades is a research project in which the printing teachers affiliated with the National Graphic Arts Education Association present a comprehensive study of the various operations involved in letterpress printing. The final report was presented and approved at the annual conference on printing education held at Rochester, New York, last June. It is now presented in permanent form, in a well printed hard-bound book, for which great credit is due the Department of Printing of the Masonic Home and School, at Fort Worth, Texas.

The report is interesting, especially so in that it demonstrates the thoroughness with which printing teachers have maintained the educator's viewpoint of analyzing operations. Those of us who have grown up in the field, acquiring whatever practical knowledge we may have through the "catch-as-catch-can' method, are inclined to slide over many of the sub-divisions of an operation without giving them their due consideration. We take them for granted. Not so with the professional educator, however. He follows the practice of going through an operation with a fine tooth comb, and when through with his analysis he has many sub-divisions the practical worker would most likely pass over. And those sub-divisions are important when planning a course of study, which is one of the purposes of this report.

The report starts out with estimating, which is divided into operations, materials, and trade terms, the operations being divided into five main divisions, each being still further sub-divided. Then it goes on through layout and design, hand composition, and so on through bookbinding, there being in all nine operations analyzed. Each of the operations following estimating is divided into operations, care of tools and

materials, terms, health and safety precautions, trade calculations, trade science, and trade judgment.

Under "Application of Data to Education," at the close of the report, it is stated: "In planning a course of study for any trade or vocation, the first essential is a clear picture of the major and minor duties involved, and the knowledge, habits, and skills necessary for success in that field. This analysis was planned to present such a picture of the printing trades."

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PRINTS AND PRINT MAKING is the title of a somewhat unusual book, which in every sense of the term is a limited edition as there are no extra copies available for circulation. It was produced in the Department of Art of the Kansas State Teachers College, Emporia, Kansas, and presents, as stated in the subtitle, "A collection of original prints showing examples of intaglio, relief, and planographic printing."

Of fifty-six pages, the book was printed in four-page signatures on a hand proofing press. All the type was hand set, fourteen-point Goudy Bold being used for the text matter, the title page being in Kennerley, all capitals. Practically each signature contained an original subject exemplifying one or another of the processes shown in the book, twenty-two prints being shown, one, for instance, being a three-color block print, another a color wood block, a dotted print, a line engraving, drypoint etching, stencil print, and so on.

Binding was done by hand, the signatures being sewn on raised cords. Red Niger Morocco was used for the back of the book, the sides and end sheets being of gray Strathmore Charcoal Book. The title of the book was printed in black on a label of Linweave stock and pasted on the front. The book was encased in an Ingres paper slip case.

Nine advanced students, principally juniors and seniors in the Advanced Graphic Arts class, worked on the project, the main object of which was to enable the students to learn, at first hand, something regarding the various graphic arts processes. Each of the original prints is preceded by explanatory matter concerning the process involved, this descriptive matter also being prepared by the students, making it in very fact a complete student project, the assistant professor of the art Department, Norman R. Eppink, directing the students through their work.

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PHOTOGRAPHIC EMULSION TECHNIQUE, by T. Thorne Baker, F.R.P.S., published by the American Photographic Publishing Company, Boston, presents a comprehensive work giving complete working directions for making all kinds of photographic emulsions. While tracing the technical developments of emulsion making from its earliest beginnings up to the latest products, the book also explains the basic principles, and gives the reasons for the chemical processes involved. The book is priced at \$4.00 and may be ordered through The Inland Printer Book Department.

New Unity Program of U. T. A.

Fails to Develop * Statement by President Gives No Hint of Activities of Promised Organizing Group

ERTAIN steps have been taken by the Industry Committee, appointed by the recent "Congress of the Printing Industry" held in Chicago, to enlist the cooperation of printers of about 100 cities of the United States in the enlargement of the "Committee for National Association Development," toward the formation of a "truly representative national association.

H. F. Ambrose, of Nashville, Tennessee, who was elected chairman of the Industry Committee, and is also chairman of the enlarged Committee for National Association Development, has written a letter to each city and regional group of printers of which he had a record. presenting the proposal that a representative be named to serve on the committee.

In cities of sizable proportions in which no group of employing printers appeared to be organized. Mr. Ambrose communicated with a leading printer to serve as a representative of that area. Each group of printers, or individual printer thus communicated with, was sent a copy of the report on development as adopted at the Congress of the Printing Industry and concurred in by all U. T. A. officers and delegates present, concerning the procedure to be followed in formulating plans for "the strong national association all want."

The next step as planned by Mr. Ambrose's committee was to "consider the suggestions from all sources" concerning the possible scope of the functions of the "strong national association" to be formed. Mr. Ambrose had announced in his letters to the 100 cities that he was planning to hold a meeting of the sub-committee of six at Cincinnati on December 5, 6, and 7, to canvass the replies received in response to the letters and to take such further action as seemed wise to the subcommittee.

The personnel of the sub-committee of six, as reported in the convention proceedings on page 30 of THE INLAND PRINTER of November, were: Mr. Ambrose, chairman; Otis

H. Johnson, Washington, D. C.; Donald L. Boyd, Huntington, West Virginia; Benjamin Pakula, president of the New York Employing Printers Association: John J. Maher. Chicago, president of the Graphic Arts Association of Illinois, and Cyril C. Means, Detroit, who is secretary of the committee.

Because Mr. Boyd, who was one of the members of the committee representing the United Typothetae, had resigned during November. Chairman Ambrose requested Mr. Johnson, in his capacity as president of the U.T.A., to name another representative. No announcement of any appointment up to the time of the writing of this article had been received by The Inland Printer.

No mention of the activities of the Committee on National Association Development was made in a press release received by The Inland PRINTER from the headquarters of the United Typothetae of America concerning proceedings of its executive committee at a two-day meeting held in Washington, D. C., on November 28 and 29. In the press release, Otis H. Johnson is quoted as having announced: "For the duration of this war, and until conditions require otherwise, the United Typothetae of America with headquarters in Washington, D. C., will confine its basic services to Federal Relations."

In another paragraph, Mr. Johnson was quoted as having said: "The U. T. A. has come to be recognized as the National Association of the whole printing industry and has established important relationships within many of the divisions of the National Government."

In the report, reference was made to Mr. Johnson's statement that "we are being told now that an American Expeditionary Force will be required if Hitlerism is to be defeated;" and, "All this is pointing inevitably, surely, to complete Government control of every industry and of every single enterprise."

Then follows a long statement, credited to Mr. Johnson, concerning the conditions which printers must

face, and the various ways in which the U. T. A. proposes to represent all graphic arts industries before the United States Congress, before the numerous Federal regulatory agencies and bureaus, and how the services of the U. T. A. "are to be made available direct to all members and to and through local or other associations that are properly affiliated or associated with this national association."

In the concluding three paragraphs of the statement, credited to Mr. Johnson, the following quotations appeared: "The U. T. A. new management control accounting procedures, regional conferences on management control accounting, ratios of printing management, and other important services of U. T. A. will be continued uninterrupted and, if possible, improved, but by staffs separate and apart from the basic service staff, and these services will be maintained through fees and service charges. The 1941-1942 plans for these services will soon be announced.

"The U. T. A. executive committee spent several hours reviewing various plans for a simplified and lower dues rate, but in the face of the expanding war economy, which will undoubtedly require the expansion of the U. T. A. staff, the committee decided it would be unwise -and not in the interest of the industry or of the U. T. A. membersto change or to lower the dues rate at this time, but the executive committee directed the president of the U. T. A. to appoint a sub-committee to study the whole subject and to bring before the executive committee a report and recommendations they see fit to make.

"Will you quote me as saying to all U. T. A. members and to all establishments in the graphic arts that the new officers, the directors and members of the executive committee of U. T. A., welcome their active interest in meeting the national problems now unfolding, and that I want them to write U. T. A. about their ideas and their problems as well."

Keep Grammar's Sky Free of Cloudiness · Semantician Takes Issue

With Tin Pan Alley, Newspapers • By EDWARD N. TEALL

• REMEMBER the story of the fellow who when he was asked "Have you lived here all your life" replied "No -not yet"? He must have been something of a semantician. He probably didn't know it. The word would have been "Greek" to him. But he had the idea: exactness of expression. In ordinary use, and in common understanding, the query means just one thing: "All your life-to date." But on face value, the words work out exactly as the old fellow took them.

Here's a parallel, in a popular song -you know, about the cowboy longing for a home where the buffalo roam? There's a line about "Where the skies are not cloudy all day." Let's do it not with mirrors but with hyphens. Does it mean "The skies are not-cloudy all day"-that is, where the skies are clear all day? Or does it mean "Where the skies are not cloudy-all-day"? There's a real difference, you know.

Well, we all know the first meaning is the real one: all day long, the skies are clear. It reminds me of the other, much older popular song with the refrain "Harrigan-that's me." I wrote a smart-aleck wisecrack about it to the effect that the same thing could be said without offense to the supersensitive grammarian, the pedantic precisian, like this: "Harrigan, I'm he." Take it for what it's worth-and as I see it, it's worth quite a bit as an example of the conflict of two different ways of dealing with language.

That line about the not-cloudy skies, too, could be rewritten this way: "Where the heavens are cloudless all day." That keeps the sense, and the meter too. But after all, the way the song was written is the best way; grammatically, the line may be somewhat muddy; but no one who hears it or sings it has any genuine doubts as to what the song writer meant.

Next: "It's the fourth game of the series at Brooklyn." What those words say was by no manner of means (funny expression, that!) what the writer meant to say. As the

words stand, they convey just one meaning, namely, that this was, of the series, the fourth to be played at Brooklyn. It was the fourth game of the series, and it was played at Brooklyn. But it needed a comma which it did not get: "It's the fourth game of the series, at Brooklyn"or better yet, "the fourth game of the series-at Brooklyn." The longer and stronger the pause, the more clear the indication of the true meaning: "This is the fourth game of the series, and it is being played at Brooklyn.' But you do NOT need semantics and basic English to tell you that. It's as old as the public school system!

A radio announcer was telling "the gals" how to make candied carrots. He said, "Lay in a greased pan-" Those who do not distinguish between "lie" and "lay" could get a good joke out of this-"Lay in a greased pan"-but those who have any respect whatever for the fundamentals of grammar-No!

"Claim" (verb) is a word that has degenerated; from one clear and

simple meaning it has come to be loaded with several meanings; its virtue as a word has been lost. Look: "Hartford claims the first woolen mill in New England." Does that mean it actually had the first mill, or only that it says it did? Does the sentence recognize the claim as rightful, or merely recognize its presentation?

Examples from print:

"We wish to take this opportunity to urge you to support your present administration in the next election to be held on Tuesday, November 4." As it stands, this means the next election that will be held on November 4." A comma after "election" would make a lot of differencewouldn't it?

"I am going away to Boston for the first time." Does this mean "I am going away for the first time-and it's to Boston that I'm going"? Or does it mean "I've been away before, but this time I am going to Boston-and this will be the first time I have gone to Boston"?

"I like him more than you": "I like him more than I like you," or "I like him more than you like him"?

Have the semanticists any monopoly on this stuff? Bless you-we've been doing it, my father and I, in Proofroom since 1893-almost half a century.

These fine points lie in three fields: grammar, diction, and construction.

Relative to PRINTING Prices

To Our Customers:

For nearly a year prices of materials used in production of printing have shown a steady advance and are still on an upward trend—some items as much as 25%.

The wages of printing craftsmen have just been materially increased and this is due primarily and in conjunction with higher living costs throughout the country and espe-

cially this area.

It has become imperative that printing be sold at a price sufficient to care for the above increase and still remain temperate and in accord ith other manufactured commod-

Our invoices to customers will be as conservative as it lies within our power to make them. We trust you will appreciate the situation as it

exists.

A recent analysis of one thousand direct mail advertising jobs by more than 500 national advertisers made by the Direct Mail Advertising Asso-clation reveals that waste occurs "in large degree" in the use of both pa

per stock and printing press equipment.

The causes are lack of considera-

tion for standard paper sizes in planning a job and lack of knowledge by the planners of presswork limita-

The survey revealed that 72 per cent of all the printed pieces ex-amined had wasted paper stock, 37 per cent of them having wasted 10 per cent or more. This was owing to both odd sizes and small quantities ordered. It was found that a printed job which apparently will cut from standard stock will not always do so under actual production conditions in a given printing plant.

It is important that the customer

consult with the printer as to size, layout, folding, and other details entering into the planning of an intended piece of advertising before proceeding with actual typesetting and platemaking

THE ERIE PRESS The Prompt Printing & Publishing Co., G. T. ESRY, Gen. Mgr.

Grammar: "I didn't do nothing"—that is Baby Snooks. Everybody knows that it means the exact opposite of what it says. You simply have to know whether the speaker is given to grammatical utterance or indulges in plain folks' contrariness.

Diction: My hill may be your mountain. Your cold may be only cold to me. Any cub reporter working for a hard-boiled old city editor knows the need of nailing the meaning down tight, of being specific. You need not be a semanticist for that!

Construction: Here we get down to the marrow in the bone. Well built sentences and properly constructed paragraphs make good writing. Here we leave science far behind, and get into the *art* of writing as it is actually practiced.

These are not academic, pedantic points. They are practical. And they make a whale of a difference in the draft of a law, the wording of a contract, the reporting of a Presidential press conference. They are of vital importance to writers—to editors—and to printers.

Don't you, Mr. Printer, let any writer, editor, or even publisher, pull the wool over your eyes. You, as a printer, have a vital interest in the soundness of your product—not merely mechanically, but in all these matters of proper expression of the stuff you put imperishably on paper for future generations.

But don't forget, either, that in order to hold up your end you must KNOW, not GUESS.

This modern fad of semantics and basic English is old, old stuff to us who have worked these fields and vineyards for almost fifty years in the pages of that God-blessed journal for the World of Print, the good old I. P.

THE INLAND PRINTER is doing the best and greatest work for good English this country has ever seen, better work than the colleges do. Aren't you printers the lucky guys! To say you don't appreciate it would be a cheap crack. But we do wish you would take advantage of your opportunities and be more articulateespecially when we say something you do NOT like! Let's have your ideas, springing from actual experience in printing. Not for my sake as conductor of the department, but for the department's sake as an honestto-goodness servant of the whole wide, wonderful World of Print.

Creative Printing Means Creative Thinking • Make jobs grow

from barren soil by creating new needs • By C. D. BECKMAN

• "Creative Printing" has, perhaps, as many definitions as there are printers who use these cryptic (?) words on their letterheads.

To some, the term "creative printing" seems to mean little more than a knack for distinctive typography. This is all to the good, of course, but it is very far from being "creative printing" in the broadest and most significant sense of the words. To others, "creative printing" means the ability to create attractive layouts and dummies, or a gift for taking a customer's more or less nebulous ideas and whipping them into tangible and effective shape. These are valuable assets, too, but can hardly be designated creative printing. Still others find outlets for their "creative" propensities by developing various "trick" folds, die-cut folders, "pop-ups," et cetera, which they endeavor to market en masse. Interesting, of course, and often quite profitable, but it is not really creative printing.

Then, of course, there is that vast army of printers who have used the designation "creative printers" for no better reason than that it sounds fine and looks well on their letterheads. As a matter of plain fact, some of the *least* creative printers I have ever known have made a particular fetish of employing the term "creative printers" upon every appropriate (as well as inappropriate) occasion. On the other hand, some of the most creative printers it has ever been my good fortune to know have never even heard of the term.

Enough for what creative printing is NOT! What, then, IS it? I can best answer that question by giving you my definition of a "creative printer."

A truly creative printer, in my opinion, is he who makes a printing job "grow" where none was present before, by (1) discovering a definite need on the part of the customer, (2) making the customer aware of this need, and (3) showing the customer how a specific job of printing will meet this need. To say it even more briefly, the creative printer goes to this customer WITH an idea.

One of the best examples of creative printing that I can now think of had its setting in a small Illinois town. Three old-established printers had for many years just about monopolized the printing business in that community. Among them, it appeared that the maximum possibilities of the town had long since been fully developed so far as printing was concerned. Certainly it seemed that the community's printing needs were being very adequately met. There was some occasional price competition among the three, but, for the most part, each proprietor "jogged along" in his own well worn path, serving his own established clientele, and making little or no effort to expand his market.

Then something happened in this little town. Two young men formed a partnership. One was an offset printer; the other was a commercial artist. The new combine managed to scrape together enough money to make the down payment on a small offset machine, which was duly installed in the basement under the printer's home. Meanwhile the artist set up a drawing board in his home. They then went to work.

The artist began making up attractive dummies for mailing cards, folders, and circulars. Both partners began calling with these dummies; calling upon the butcher, the baker, the candlestick maker, the hardware man, the painter, the electrician, the builder, the coal man; calling and selling on the strength of the practical, purposeful, productive ideas they presented.

The little offset press was soon working all day and far, far into the night. It was not very long after this that the three "old-line" printers began to sit up and take a great deal of notice. When I visited this town at just about that time I got into conversation with one of the three old-timers. He lost no time in telling me the whole story. Noting from the tone of his lament that he seemed very much disturbed about the progress of these "interlopers," as he termed them, I asked him if the new

outfit had cut very substantially into his business. "No, not at all," was the reply. "Not one of us has lost a dime's worth of business to those two young whippersnappers, but what burns us up is that they are getting business from people we never thought prospects for printing."

It would be hard to find a story that more clearly defines the line of demarcation between creative and non-creative printing. It's as simple as this: The creative printer gets orders from people who, for the non-creative printer, simply do not exist as sources of printing business.

Selling "creative printing" is much easier—and infinitely more profitable—than just "selling printing." On the "run of mine," more or less standardized, propositions a printer will invariably be up against the toughest kind of price competition. He must often sacrifice a portion of his legitimate profit in order to underbid his competitor. When, on the other hand, the printer comes to his customer with an IDEA, his exclusive possession of this idea automatically eliminates competition.

Numerous everyday applications of creative printing readily come to mind. Take the subject of house-organs for instance. The conventional conception of a house-organ as a "little magazine," a booklet of sixteen or more pages, or a "tabloid" newspaper precludes at once, on the basis of cost, a host of customers who would be keen prospects for house-organs, if the meaning of the term is broadened to include a less pretentious type of printed matter.

One printer presented to a number of his customers the idea of issuing a house-organ in the form of a mailing card, 4 by 6 inches, to go forth at regular intervals. The cost of both production and mailing was nominal. The idea was enthusiastically received, whereas the more elaborate type of house-organ would have been very quickly rejected. The result was a substantial volume of monthly business which for the noncreative printer would not have existed at all.

A small-town printer did some creative thinking on the subject of how he could get some business from the prosperous farmers who were located within a radius of ten miles of his shop. It occurred to him that many of these farmers must carry on a considerable correspondence

with county agents, implement and seed houses, customers, et cetera. They should, therefore, be logical prospects for letterheads, although he had never theretofore received a single order of this kind from this source. Next day, the printer jumped into his car and "made the rounds" of these farmers in order to test out the practical value of his idea.

He found that a large number of the farmers were not only highly receptive to the idea of letterheads, but were good prospects, as well, for circulars, cost-keeping forms, bill-heads, business cards, and other miscellaneous printed matter. The individual orders, of course, were small, but in the aggregate amounted to sufficient volume to make the trip worth while. Even more worth while, this printer had opened up a source of business which subsequently became quite an important contributing factor in his success.

Here was a market for printing that had been completely dormant and, doubtless, would have remained so had the printer been content to sit in his shop and wait for the farmers to come to him and tell him what they wanted. Instead, he went to the farmers and showed them what they needed. Just a little creative thinking, backed with aggressive action made all the difference between getting no business at all from this source and building up a very nice volume.

The most outstanding characteristic of every successful creative printer I have ever known has been the possession of what might well be termed "the question-mark mind." These creative printers are always wanting to know-and finding outthe "what," "how," and "why" of things. They are continually studying their markets and asking themselves what their customers, actual and prospective, need, and how printing can meet these needs. Once they have found the answers they are quick to translate them into action-and orders. That is creative printing.

TENNESSEE PAPER HAS SYLVAN SETTING



Picturesque woodland setting of the Gatlinburg News, in Gatlinburg, Tennessee, in the Smokie Mountains. Edited and published by P. H. Maxwell, this paper attracts writers, artists, et cetera. If you know of other plants with quaint settings, tell us

BREVITIES

Stray bits of fact for craftsmen and students; nuggets of information about the industry

collected from various sources and presented here for your edification and pleasure *

• WE DON'T KNOW whether to call W. G. Schreiber, of the Schreiber Company, Minneapolis, a printing magician, or a magician printer, as he practices both with prestidigitorial ambidexterity. (Magicians will recognize these two jawbreakers as old friends, while the printers among our readers can be happy they don't have to set them.)

At any rate Schreiber, who can qualify as a veteran in any printing circle, "knocks'em dead" from time to time as an equally veteran magician. He plays two roles in his appearances as a magician, one in the conventional tuxedo garb, and the other in the raiment of a Chinese.

Schreiber makes his magic pay, receiving from \$10 to \$25 for his local appearances, and out-of-town performances are accordingly higher. Funds obtained in this fashion are devoted to the acquisition of new magic apparatus.

Schreiber had several jobs following completion of his apprenticeship, but was determined to own his own plant, an ambition which was realized when he bought a second-hand printing plant then in disuse. Days were devoted to selling, and at night Schreiber did the stock cutting, bookbinding, and looseleaf binders. A brother, who is still in his employ, worked in the plant during the day.

- Paper can now be identified by a process as infallible as fingerprinting, providing a sure-fire means of establishing authenticity of secret documents, bills, wills, and other papers of importance. In the new process, the paper is pressed against another sheet coated with sulphide. Mercury vapor is allowed to pass through the material, emerging through the pores and a pattern is thus imprinted darkly upon the coated printing paper. Each material produces a graphic record of the porosity, never exactly alike in any two sheets
- MISS SALLY WALKER, the only woman printer on the staff of the Santa Barbara News-Press, has written "30" to a career of forty-two years as a typesetter. Miss Walker learned her trade when all type was set by hand, and when typesetting machines were introduced she became a headline setter. Fellow compositors set and cast in lead this final tribute:

"Sally Walker, printer, in November, 1941, says '30' to the smell of printer's ink and the sound of linotypes and presses. Miss Walker has been known for her knowledge of the printing art.

Her pride in neat work and careful composition has marked her as a master craftswoman. All her associates on the News-Press staff wish her many happy, well earned years away from the hubbub of her busy trade."

• More than the Boss' disfavor, do salesmen for the Edward Stern Company of Philadelphia dread a month's sojourn with the company's "Miss Lotta Little," a prim and horrible mannikin who glares for a solid month at the hapless man who turns in the fewest letterpress orders.



MISS LOTTA LITTLE

To Miss Little's existence is attributed a substantial slice of the company's recent successful campaign for new letterpress business.

She is life-size, but not ornamental. Proximity to her for thirty days is calculated to inspire even the most indifferent salesman to superhuman efforts to escape her unlovely presence.

• Paper restrictions, army enlistments, and work curtailments are causing some confusion in printing trade conditions in Australia. It is expected that the Australian trade gradually will approach conditions similar to those in England. Unions are asking a three shillings a day wage increase following a six shillings increase recently given the engineering trades because of special war work. A shortage of skilled compositors and operators is reported, with the situation growing more serious.

● The Alger-like career of Harry G. Kable, president of Kable Brothers Company of Mount Morris, Illinois, is described in a recent issue of *The Kiwanis Magazine*, in an article entitled "Small Town Saga." The article dwells at some length upon the phenomenal growth of the company, founded in 1899 by H. G. and his brother, the late Harvey J. Kable, in the little Illinois village. From a gross business that year of \$900, the annual volume chalked up by the company last year totaled more than \$3.500.000.

Mount Morris is still a small town, albeit an extremely progressive one, but to Uncle Sam's post office department the term "small" is hardly descriptive. With less than 2,400 population, post office receipts in Mount Morris for the past year were \$463,000, topped in Illinois only by Chicago, Peoria, Springfield, Rockford, and Evanston, the latter being the smallest city, with a population of 64,000.

Some sixty tons of paper daily are required to feed the company's presses, and customers visit the town from nineteen states and forty-nine cities, ranging from New York City to Denver and San Francisco.

Piloting a tractor on his nearby farm, playing golf, and tooting the baritone horn in the fifty-piece municipal band, furnish relaxation for the company's president. He is an addict of the airlines, becoming a member of United Air Lines' "100,000 Mile Club" in 1939, and is now well into his second 100,000 air miles and still going strong.

• CHARLES L. KINSLEY, who started his career as a printer's devil at \$2.50 a week, celebrated his eightieth birthday last month, as president of the George H. Buchanan Company, of Philadelphia, a position he has held for many years. He is also a past president of the Typothetae of the Quaker City, and his firm has been a member of that organization for fifty years.

Mr. Kinsley has been with the Buchanan company since 1889, starting as office manager for Mr. Buchanan before the company was incorporated, and becoming secretary-treasurer when that event took place. Upon Buchanan's death in 1924, Mr. Kinsley became president of the firm. For many years he has been active in the Cooper Memorial Methodist Church, which held a special service honoring his birthday.

THE INLAND PRINTER adds its belated congratulations to the hundreds which have been extended Mr. Kinsley on his birthday anniversary.



Action Folder

Has any of your customers a product which moves or on which a horizontal movement is made? If so, you can work out a novel and inexpensive folder that will dramatize that motion. One simple piece of die-cutting does the trick.

Movement is provided by the reader by opening the folder cover. To the left inside face is a tipped inserted page which folds back across the right inside face. The inserted page will travel just twice the distance as that between the center fold and the back fold of the insert.

A die-cut object from the right inside face is run through a slit in the insert. The object holds still while the insert-page background moves toward the left as the cover opens. The optical impression is of the object moving, not the background.

The attention value of such an action folder should more than pay for the extra cost of printing and binding, and would certainly take the printing job out of price competition.

Folder Looks Like Book

Die-cutting and ruled lines create an illusion of a fairly thick book in a three-page folder issued by the Illinois Bell Telephone Company. The front fold is cut smaller on the top and one side than the succeeding page, which bears the ruled lines simulating pages of a book. Title of the folder is "Parts of Speech."

Photo Tab Holder

To protect photographs from becoming marred by paper clips, the Hammersmith Kortmeyer Company, of Milwaukee, has worked up a simple but clever cardboard tab, called a "photo protector," which it supplies to its customers. The tab, which bears the printing company's name, is de-

signed to fold over the edge of the photograph so that a clip may be placed over the entire enclosure without leaving marks on the photo. Customers are generally appreciative of small conveniences like this which build good will at low cost.

Licorice Adds Zest to Card

Printers who number resorts or musicians among their clients may be interested in a novel table card introduced recently at the Hotel New Yorker featuring the celebrated band leader, Benny Goodman.

Novelty of the card lies in its utilization of a real stick of licorice (the penny variety) which, through the use of die-cutting, is held in the band leader's hands in clever simulation of a clarinet, which is a "licorice stick" in musical slang.

Not only are guests pleased with the appearance of the card, but they can eat the licorice stick.

The card is a four-page folder in purple and black with a white background, giving a three-tone effect. The front cover is also die-cut to reveal artwork of a skater on ice, which is printed on the third page.

And We're Scratching!

A realistic but unoccupied suit of red flannels standing before a "mike," with the legend, "We're itching to tell you . . . ," makes the recipient of a recent NBC folder pause, wonder, and probably (if he were alive in The Days That Wuz) scratch.

The red flannels are fashioned of felt, glued to the paper, and form an almost perfect simulation of the real thing. The attention-getting value of the novelty is excellent.

Mailing Piece a "Standout"

The Eastco Twins, a pair of pretty girls, stand up to greet you when you open the latest mailing piece sent out by the Eastern Corporation, Bangor, Maine.

The picture of the girls is printed upon a single-fold cardboard attached to the body of the mailing piece, which is also single-fold, but in reverse. Folded, the outside section measures 9 by 9½ inches, and the section carrying the picture is 6 by 9½ inches.

WOMEN'S AND CHILDREN'S HOSPITAL

CHICAGO, ILLINOIS

ANNOUNCES THE CONFERRING OF THE HONORARY DEGREES OF M.A. AND P.A.

UPON PATRICIA AND DELL PENDERGRAST, RESPECTIVELY.

FOR OUTSTANDING PATRIOTIC SERVICE.

THE INCREASE OF THE POPULATION OF THE UNITED STATES OF AMERICA
BY ONE SEVEN POUND FLEVEN AND ONE HALF OUNCE MALE CITIZEN.

HEREAFTER TO BE KNOWN AS

DELL FRAZIER PENDERGRAST,

ON NOVEMBER 23RD, IN THE YEAR OF OUR LORD,

NINETEEN HUNDRED AND FORTY-ONE





The stork is a busy bird and to the enterprising printer who works up a clever birth announcement should accrue a lucrative business. Shown above is a sample which you can print except for the name, date, et cetera, and have on hand for use. Hospitals might buy them

The Month's News

Brief mention of men and events associated with the

printing and allied industries are published here. Items should reach us by twentieth of preceding month

8.000 Enter Contest

The preliminary returns indicate that about 8,000 printing students, in approximately 300 high schools in the United States and Canada, have participated in the sixth annual IPI essay contest, announced in the October issue of THE INLAND PRINTER. The topic of the essay is "Printing and American Defense." Local winners will be announced in each school during Printing Education Week, January 12 to 17, according to information obtained from the National Graphic Arts Education Association, which is coöperating in sponsoring the contest.

Announces Assignments

Two changes in sales representation affecting southern states have been announced by the Mergenthaler Linotype Company.

J. C. Huie, who for several years was associated with the southern agency in New Orleans, has been assigned to cover Florida and southeast Georgia with headquarters in Daytona Beach.

Harry R. Greene, for six years assistant superintendent of the Southern School of Printing at Nashville, has joined the sales staff, and has been assigned to the agency in New Orleans.

Produces Decorative Effects

Unusual decorative effects were obtained by the use of type printed in two colors on deckle-edged stock by Kurt H. Volk, Incorporated, New York City. A set of twenty-six sheets-one for each of the letters of the alphabet-has been produced for circulation as a limited edition, the container representing the appearance of a book bearing the title, ABC Gem Box. Each four-page folder is die-cut so that the decorative treatment of each letter of the alphabet on the third page is visible through the frame-like square produced by the diecutting of the outside sheet. In the introduction to the set of sheets, the statement appears that it is the practice of the Volk organization "to discover and use the new in type faces, embellishments, and mechanical methods.

Appoint Type Consultant

Announcement has been made that W. Carlton Stremic has been appointed director of the advertising typography department of John C. Meyer & Sons, Philadelphia, and that in addition he would be available as a design consultant. Mr. Stremic has designed several

type faces and has written numerous articles on the subject of typography, some of which have appeared in The In-LAND PRINTER. During his student days he attended a course in the Carnegie Institute of Technology.

C. C. Kohler Promoted

C. C. Kohler, for the past thirteen years connected with the sales staff of Miller Printing Machinery Company, has been promoted to the vice-presidency of the company, Gordon Montgomery, excutive vice-president, announced. Mr. Kohler's first assignment with the com-



C. C. KOHLER

pany was as manager of the Los Angeles branch in 1928. His next assignment was to manage the territory comprising Michigan, Ohio, Kentucky, and neighboring states, and in 1935, he was assigned to the Chicago office as branch manager.

Prior to his connection with the Miller Printing Machinery Company, Kohler was the divisional sales manager for Blake, Moffitt & Towne, paper merchants, in cities along the Pacific Coast. During the World War, he was an aviator in the United States Army with the rank of lieutenant. He is a graduate of the University of California.

Install New Microscope

An electron microscope with power to raise one billion times the area of the object magnified, and using 60,000 volts of electricity, has been installed in the research laboratories of the Interchemical Corporation in New York City to help in the development of new products, including those of its International Printing Ink division. With the use of the new device, scientists in the research laboratories expect to learn more about the structure of pigments used in printing inks and other materials; research they feel might lead to new discoveries.

The electron microscope does not depend upon visible light, but upon beams utilizing wavelengths which are shorter than those of visible light. These electron beams are derived from the use of a cathode tube of the type employed in television.

The electron beam, controlled by vacuum tubes in the back of the instrument, passes through an electro-magnetic magnification system forming an image on a fluorescent screen, visible through a series of glass-covered apertures. The visible particles of the substance, under examination, and enlarged thousands of times, may be photographed, and if desired enlarged further to produce still greater magnification.

Honor Gravure Inventor

A tribute to the memory of Karl Klietsch, inventor of intaglio printing, is paid in a recent issue of *Cuneo Topics*, house-organ of The Cuneo Press, Chicago, on the 100th anniversary of the inventor's birth.

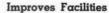
Ten pages of the magazine are devoted to Klietsch's life, and to specimens of rotagravure printing in its most modern form, a far cry from the product of the crude plates in which intaglio had its genesis.

Karl Klietsch was born of Czech parentage in Bohemia, then a part of the Austria-Hungary empire, in 1841. His first workable intaglio plates were produced in England when he was thirty-eight, and were formed of copper with a carbonized gelatin film etched by weak acids.

At the age of fifty-three Klietsch originated the rotary method of printing from etched copper cylinders, and in 1895 the first commercial intaglio plant was organized in England under his supervision, the Rembrandt Intaglio Printing Company.

First company to apply the intaglio principle in the United States was the Van Dyck Gravure Company, founded in New York City in 1905, which opened the floodgates for a burst of patents covering improvements, refinements, and greater speed, and although rotagravure is at present a highly perfected process, even greater perfection is expected in the future.

First newspaper to employ the gravure process in this country was the New York *Times*, in 1912. Reader response was so enthusiastic that a rotagravure supplement became a regular feature of the paper.



Improvements made as a result of a three-year program are being completed at the two main manufacturing plants of the Ideal Roller & Manufacturing Company, located in Chicago, and in Long Island City. Modern air-conditioned offices, new power plants, increased space for the manufacturing departments, and for new machinery and equipment are listed among the improvements made in both plants.

In the Chicago plant, an addition to the building has been erected to house three years, and that indications of further increases would probably require further expansion. Additional machinery and other equipment now on order is expected to be installed soon after the first of the year. The company has just completed the sixth year of its operations, during which time it has become rated as a leader in its field, under the management of John E. Minch.

Plan Color Exhibit

Developments in colored book illustrations of the nineteenth and twentieth centuries will be exemplified in the forthcoming exhibition of The Grolier Club, 47 East 60th Street, New York City. Plans as announced by the committee, of which Alexander Davidson Jr., is chairman, call for the exhibition to be held sometime in February. Specimens, typical of all printing processes will be exhibited.

Help to Advertisers

A book, "Holidays Ahead," issued by the Strathmore Paper Company, Wes-Springfield, Massachusetts, contains suggestions for greeting cards, announcements, and special mailings designed for companies which anticipate a large volume of Christmas business, and plan to take advantage of the season to send cards and greetings to customers.

Accompanying the book is a small catalog showing appropriate papers for holiday printing, in paper-patch treatment. A wide variety of papers, colors, finishes, and colored edges is shown.

Establish Display Room

A combination conference and display room has been provided for the accommodation of visitors at the general offices of the American Writing Paper Corporation at Holyoke, Massachusetts. Sliding wall panels have been installed containing mounted sample books, swatches, color wheels, and printed specimens. Other panels are used for displays of new campaigns in which Eagle-A grades of paper have been utilized and also to indicate to visiting merchants how the manufacturer is promoting the use of papers distributed by the merchants. Other displays convey to visiting printers visual examples of how new items may be handled successfully in advertising printing.

Awards Cup

To encourage the use of color in printed and lithographed advertising pieces, Herbert Kaufman, advertising manager of General Printing Ink Corporation, offered a "color in direct mail cup," the first award of which was announced at the recent convention at Montreal of the Direct Mail Advertising Association. The judges awarded the cup to Aberle, Incorporated, a manufacturer of women's hosiery in New York City, whose advertising pieces constituted one of the "1941 Leaders." Credit for the advertising campaign that merited the award was given, in a bulletin issued by Mr. Kaufman, to Willard B. Golovin, president of the advertising agency in New York bearing his name.



Prize-winning float by students of printing at South Dakota State College for the Homecoming parade. By covering the wooden framework with paper, construction of the float proved inexpensive

Klietsch, who died in 1926, lived to see his dream come true, the printing process he had so laboriously produced, in wide and general usage.

Carnegie Alumni Meet

J. W. Ladd, advertising manager of the United States Savings and Loan League, Chicago, presided at the reunion breakfast of the alumni of the department of printing of Carnegie Institute of Technology, held in the Palmer House, Chicago, October 28. Glenn U. Cleeton, director of the department, urged each alumnus to interest himself in recruiting young men to enter the printing industry by enrolling as a student in the institute. Others who spoke at the breakfast meeting included Harry L. Gage, vice-president of the Mergenthaler Linotype Company, and R. H. Caffee of the Republic Bank Note Company, Pittsburgh.

Printer Killed in Crash

Announcement has been made of the death of Nathan Gandleman, president of the City Printing Company, New Haven, Connecticut, on November 3. He was killed in an automobile accident near Lynchburg, Virginia. Mrs. Gandleman and three other passengers were injured.

a new laboratory in which testing machines and other equipment have been installed. A specialty molding department has also been established for the manufacture of items requiring special rubber or synthetic rubber compounds.

Wells Lippincott, president of the company, stated that the principal incentive in modernizing the two factories was the desire of the management to make it possible for the smaller printing and lithographing concerns to benefit from the larger use of the products of the company. He said it was the policy of the company to reinvest the major part of the profits in new developments in products, improved equipment, and additional skilled personnel in the production departments.

Adopt Expansion Program

With a view toward increasing its manufacturing facilities, the Dayton Envelope Company, an affiliate of the Howard Allied Mills, Dayton, Ohio, has purchased the building it now occupies under lease, and which contains about 150,000 square feet of floor space. In announcing the purchase, H. A. Legge, managing director of Howard Allied Mills, said that the envelope manufacturing business of the company had increased 300 per cent during the past

Death Takes H. C. Gowran

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Harry C. Gowran, president of the Hamilton Manufacturing Company of Two Rivers, Wisconsin, and long prominent as a supplier of wood and steel furniture for the graphic arts and other industries, died suddenly at his Two Rivers home, November 21, of a heart attack. He was seventy years of age.

Mr. Gowran was active in civic affairs, having served as mayor of Two Rivers, inaugurating many modern improvements during his term of office. He was instrumental in introducing the city manager form of government, now in

effect in that city.

Forty-five years ago, Mr. Gowran came to Two Rivers as a bookkeeper for the Hamilton company, advancing in the firm rapidly until he was made president in 1933.

Lists Shop Fire Hazards

Worthwhile hints on fire prevention in printing plants were given members of Chicago's North Side Printers Guild at a recent meeting by F. W. Sandels of the Chicago Board of Underwriters, who blamed "poor housekeeping" and smoking as the chief fire hazards

Although print shops are usually considered good risks by insurance companies, they can remain so only through the exercise of caution in using volatile type-cleaning fluids, keeping aisles cleared of stock and waste, and the proper disposal of inky rags which are sources of spontaneous ignition. Collodion, static electricity, and gas driers were also listed as hazards.

Strict observance of fire prevention rules is reflected in reduced insurance rates, according to Walter Trauten, an insurance company service engineer who also addressed the meeting. Sprinkler systems were listed by the speaker as the most important single safeguard; one which reduces rates approximately 80 per cent.

Printing plants should carry insurance covering from 80 per cent to 90 per cent of the replacement value on their buildings, machinery, and stock, Trauten declared.

Government Needs Specialists

An urgent call has been conveyed to THE INLAND PRINTER by the United States Government for help in locating and enlisting certain types of trained men to serve in important positions in connection with the national defense program. One of the recruiting specialists who has been calling upon manufacturers, trade associations, and educational institutions, visited the offices of THE INLAND PRINTER and stated the needs.

Industrial specialists with successful experience in manufacturing as managers, engineers, researchers are wanted, in addition to economists and cost accountants. No written examinations are required but applicants must be able to show that they have had the required experience to qualify for positions paying salaries from \$2600 to \$5600 a year.

'No effort will be made to cripple defense industries by taking away important men in administrative or in

technical positions," reads the statement issued. "But the seriousness of the situation requires that all available manpower be used as effectively as possible in the best interests of the country's defense. The Government wants men with experience in business."

Application blanks are available at any first-or second-class postoffice, or may be obtained from the United States



Holiday Greetings

We of THE INLAND PRINTER extend to you, our readers, our heartiest wishes Merry Christmas and a Happy and Prosperous New Year

THE EDITORS

Civil Service Commission, Washington, D. C. In Chicago, the office of the district is located in Room 1120, New Post Office Building.

Publish List of Speakers

Promising to be of aid to local clubs of Printing House Craftsmen, as well as to other organizations in the graphic arts field in planning educational programs, is a booklet listing speakers and their subjects, issued recently by the International Educational Commission of the Craftsmen. It was compiled by Douglas C. McMurtrie, chairman of the commission

The booklet lists over 200 names of suggested speakers, with the subjects on which they are qualified to speak. Names and subjects are classified under seventeen separate headings, dealing with different phases of the printing industry.

More comprehensive than any previously published list, the booklet will carry additional names as new speakers develop, when future editions may be

Honor Joseph T. Mackey

Associates of Joseph T. Mackey, the president of the Mergenthaler Linotype Company, honored him with a dinner given by the Foreman's Club of the company in Hotel St. George, New York City, November 6, this date marking the forty-sixth anniversary of his associa-tion with the company. Congratulatory speeches were given by three vice-presidents of the company, Frederick D. Mc-Kenney of Washington, D. C., general counsel; Harry L. Gage, in charge of sales; and Conrad A. Hansen, works manager. Thomas McManus, president of the club, served as toastmaster. In his response, Mr. Mackey expressed appreciation for the eulogies and for the desk

set which the group presented to him.

Among guests at the speakers table
were Capt. R. R. Wentz, of the New
York Ordnance district; William J. Flather, Jr., a director of the company, and F. C. Van Schaick, of San Francisco.

Individualizes Advertising

Individualized advertising was used by Ihling Bros., Everhard Company, of Kalamazoo, Michigan, in the form of a linotype slug upon which was set the customer's or prospect's name, and imbedded in which was a penny coin. The combination piece was attached to the inside front cover of the firm's edition of The Advertisers Digest, the houseorgan used by the firm. Directly underneath the coin and slug was pasted the printed name of the recipient. George N. Boyles, of the firm's sales staff, is credited with having originated the idea of individualizing the mailing piece which advertised the typographic and printing service of the company.

Uses Humor in Campaign

An element of humor has been used as an attention-getter to introduce a sales promotion campaign launched by the United States Envelope Company, Springfield, Massachusetts, under the direction of Eliot L. Wight, advertising manager. While the campaign is designed to enlist the active aid of all coöperating paper merchant distributors of the manufacturing company, the direct-mail pieces are being sent to a list of 23,000 printers throughout the land.

"Cops, Blondes, Questionnaires are guarding all approaches to American Business" is the attention-getting line printed on the front cover of the folder that "contains your CBQ pass." Above the words of "Cops, Blondes, Questionnaires" are sketches of a cop, a blonde, and a drawing of facial lines of an inquisitive-looking official. Under the sketches are these words:

"But . . . you can pass this CBQ in an envelope! Booklet envelopes, properly used and printed, can carry sales literature and direct mail straight to the desk of Mr. Big-the manager and buyer whom you wish to reach. The printer can arrange an introduction-a CBQ PASS-right on the envelope."

Inside the folder are specimens of various kinds and sizes of envelopes, printed in different color combinations.



improvements in products and services offered to help workers in the graphic arts field

THREE NEW productions of type faces have been announced by Intertype Corporation. They are eighteen-point Futura Bold, fourteen-point Franklin

ABCD abcdefgh 123 ABCD abcdefgh 123 ABCD abcdefgh 123 ABCD abcdefgh 123 ABCD abcdefgh 123

Gothic with Italic, and twenty-fourpoint Gothic No. 13 with Bodoni Bold Condensed.

Roman and Italic faces of type, 6-8-10- and 12-point, are shown in a new book issued by Ralph C. Coxhead Corporation, manufacturer of Vari-Typer, bearing the title, "Litho-Book, Roman & Italic." The new type faces are designed for use on the office composing machine known as the Vari-Typer, described as being "electrically operated with changeable types and spacings and used in offices for typing copy for quick duplication by stencil, offset, or anilin dye processes."

H. B. ROUSE AND COMPANY, 2212 North Wayne Avenue, Chicago, announces a new measuring standard for setting gages. The standard is precision tooled



to an outside measure of eighteen picas and an inside measure of fifteen picas.

The Rouse measuring standard has been made at the request of machinists and composing-room foremen, and is an accurate, permanent gage for setting machines. It is designed to eliminate the faults in material lengths that make costly justification necessary.

METHODS OF SCORING various kinds of bristol board without cracking are exemplified and explained in a booklet is-

sued by Linton Brothers & Company, Fitchburg, Massachusetts. The statement appears that "too often a well designed and well printed piece of advertising fails of perfection because it cracks at the fold." The advice is given that only those methods of scoring which produce an embossed ridge on the paper will give uniformly good results, and that a score which compresses or cuts the fibers of the paper will work but it usually results in breaking the surface when the fold is made. Detailed instructions are published in the booklet concerning how scoring can be accomplished by utilizing string for the scoring operation. Various kinds of scoring rules are also mentioned, and photographic illustrations are used to depict operations of scoring on platen and cylinder presses.

THE STANDARD PROCESS COMPANY, of Chicago, has found that electric heat, thermostatically controlled, is the most suitable for applying thermoplastic solution (cellulose acetate) to paper—an operation which must take place at care-

fully controlled temperatures. This thermoplastic or "hot-melt," known as Liquafilm, is used on labels, magazine covers, packages, and candy box covers.

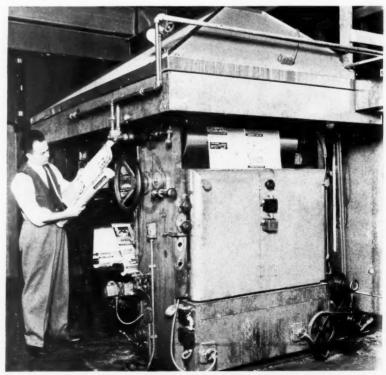
The cellulose acetate, which must be applied at a temperature of 280° F., is first heated to a temperature of 275° F. in a tank equipped with six 1,000-watt and seven 500-watt General Electric Calrod heaters. The thermoplastic is then drawn into another tank heated by seven 500-watt Calrod heaters to 280° F. Both tanks are located at the bottom of the processing machine.

As the paper enters the machine, the coating is applied by a roll which is kep warm by a 250-watt heater. A blade warmed by a 500-watt heater "doctors the roll. The paper is then contacted by two smoothing and glazing blades, each heated by a 3,000-watt heater.

SIZES OF Radiant Bold Condensed type matrices from eighteen- to seventy-two-point are now available, according to an

LUDLOW RADIANT Original in design

announcement of the Ludlow Typograph Company. The thirty-point size is shown herewith. The new face was designed for use in commercial and advertising printing and in newspaper headlines. Specimen sheets showing the full size range of the new type face and other members of the Radiant family may be obtained from the company upon request.



Standard Process Company's machine for controlling electric heat in applying cellulose acetate

Celebrates Golden Wedding

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Felix Wolff, one of the oldest photoengravers in the city of Chicago, if not the oldest, and Mrs. Wolff celebrated their fiftieth wedding anniversary during the latter part of August. Mr. Wolff, who is seventy-three years of age, and still is active at his desk every day in the offices of the McGrath Engraving Corporation, started his career in engraving back in the early 1880's with Max Levy, who later developed the halftone screen which carries his name.

Before halftone engraving was in commercial use, Mr. Wolff was making engravings by the chalk plate and the swelled gelatin processes. He made some of the first plates used in the Chicago Tribune, and also in other Chicago newspapers of those days, and, it is interesting to note, he is still making pholoengravings for the Tribune.

Following his earlier work with Max Levy, Mr. Wolff became connected with the old firm of A. Zeese & Company, and later with the engraving business of the late George H. Benedict, working for twenty-nine years as superintendent of the Benedict plant. He made map plates for the Rand McNally Company, and in telling of his experiences in this work he said it was frequently necessary to make the plates for a map in sections and then patch them together. Also in speaking of making plates for the Tribune as far back as 1886, he said they generally had to take their printing frames up on the roof to get the benefit of the sunlight, and quite often they would put the printing frames on a truck and drive up and down Michigan Boulevard until they could get the best sunlight. As he expressed it, they were then "wholly dependent on the sun for printing their photographs-no sun, no pictures; no pictures, no cuts." He also stated that in those early days, 1886, we had a whole week to work on a cut, whereas nowadays a newspaper cut is produced in about twenty minutes or even less.

Honor Brazil Printer

Dr. Rubens de Almada Horta Porto, director of the National Printing Office of Brazil, was honored by leaders in the graphic arts at a reception at the NBC Club, New York City, December 1, and participated in a short-wave broadcast to Latin-America.

Among those who welcomed Doctor Porto and also spoke over the air were Joseph T. Mackey, president of the Mergenthaler Linotype Company, and Arthur Thompson, president of the American Institute of Graphic Arts. A message to Doctor Porto from A. E. Giegengack, Public Printer of the United States, was read over the air.

Re-design Table

Threatened with production curtailment, due to aluminum priorities, the Chicago Lino-Tabler Company solved the problem by re-designing its automatic transfer to substitute plastics for the hard-to-get metal. The new design, according to the company, provides lighter weight and greater strength.



Orders Chlorine Curb

The modern poet may well write, "What is so rare as a sheet of white paper?" which might not be poetry, but is certainly truth.

An order was issued last month by the O.P.M. restricting the use of chlorine in the manufacture of pulp, paper, and paperboard. All grades of paper are affected by the order with the exception of news-print, in which chlorine is not used.

Standards of all paper grades, the order points out, will revert to those of 1931 and 1932, when more extensive use of chlorine came into being with resultant whiter papers during the last decade

Brightness (or whiteness) ceilings are established under the order, ranging from a cut of four points in 100 per cent rag-content writing paper, to the total elimination of the chemical in ground wood, and in the paper used for most bags, sacks, wrapping paper, and specialty papers such as sandpaper base.

The decrease in brightness, according to the order, will be noticeable on close examination, but will escape observation on casual inspection.

The order is expected to save 60,000 tons of chlorine a year, which amounts to approximately one half of the annual total normally consumed by the paper manufacturing industry. The chemical is of vital importance in numerous phases of defense manufacturing.

Regulations are set up on a quarterly period basis, with various percentages fixed for the use of chlorine as compared to the three-month period ending July 31. 1941.

Ask Reports on Waste

Printing, lithographic, and other establishments selling ten tons or more of waste paper a month are now obliged to file a report on Form 130:1 with the Office of Price Administration, in Washington, D. C., on or before the tenth day of each month, concerning operations. A bulletin on the subject has been issued by the United Typothetae of America, indicating what new "ceilings" have been established for prices governing waste paper sold east of the Rocky Mountains. Ceiling prices cannot be collected by sellers in cases where the intermediate sales must be made before the consumers can obtain the waste paper. Thirtyfour grades of waste paper are subject to the price regulations.

New ceiling prices a ton as announced for some of the grades, follow: New manila envelope cuttings, \$53.00; No. 1 hard white shavings, unruled, \$57.50, ruled, \$50.00; Hard white envelope cuttings, \$62.50; No. 1 soft white shavings, \$50.00; Miscellaneous soft white shavings, \$43.00; Flyleaf shavings: No. 1 \$33.50; No. 2 \$22.50; No. 1 groundwood flyleaf shavings, \$25.00; Mixed colored shavings, \$15.00; No. 1 white ledger, \$43.50; No. 2 mixed ledger, \$37.50; No. 1 assorted brown soft Kraft, \$50.00; No. 1 assorted kraft, \$35.00; New 100 per cent kraft envelope cuttings, \$65.00; mixed kraft envelope and bag cuttings, \$55.00.

Keep Paper Prices Steady

No price increase in the near future is anticipated, makers of more than half of the nation's supply of writing, book, and printing paper notified the Office of Price Administration last month.

This assurance was received in reply to queries submitted by the O.P.A. to approximately 250 paper producers, who were asked to consult the bureau before taking action on price increases. If increases were contemplated, the producers were asked to submit data on manufacturing costs.

Pulp producers, according to Price Administrator Leon Henderson, have voluntarily agreed to refrain from changing domestic wood pulp prices through the first quarter of 1942, with prices remaining at the general level prevailing since June, 1940.

Ordering Electro Metals

Because electrotypes are consumed in the course of printing, and not incorporated as a part of the finished product, metals for their manufacture may be obtained as an "operating supply," according to recent opinions and interpretations of Preference Rating Order P-22.

It is, therefore, permissible for printers and publishers to purchase electrotypes from their supplier under Order P-22, amended, and to state on their orders:

"Material for maintenance, repair, or operating supplies—Rating A-10 under Preference Rating Order P-22, as amended, with the terms of which I am familiar."

This statement must be signed by a responsible official duly designated for the specific purpose by the producer of the electrotypes.

ONE YOUTH'S VIEW OF PRINTING

· A short time ago a letter was sent to the trade by Harold E. Sanger, director of the Chicago School of Printing and Lithography, in which attention was called to the difficulties that will confront many printing and publishing firms in maintaining their full labor requirements. "Conscription, high salaries paid by the defense industries, a lower percentage of apprentices in training," Mr. Sanger stated, "have all done their share towards bringing on this shortage of skilled labor."

Further on, in setting forth the pleasure and satisfaction the printer has in producing a finely printed piece of advertising, or a beautiful book, in putting together printing plates, paper, ink, and craftsmanship and in turning out a "masterpiece equaling the artist's original creation," he referred to printing as "a grand old trade," with which statement we are certainly in agreement.

The letter was quoted in full in a news item appearing later in The Christian Science Monitor, special emphasis being placed on the seriousness of the situation with reference to the shortage of skilled labor and trained apprentices. It was also used in various other newspapers and journals.

Shortly after the publication of this letter, Mr. Sanger received from a young fellow in Boston a letter that has its interesting features, yet it presents a somewhat anomalous picture. We are giving the letter in full without disclosing the young man's name. MY DEAR MR. SANGER:

Every once in a while you read something that is so ridiculous and hypocritical that it compels you to write, expounding not theories, but an actual

"Printing is a grand old trade." Ha! Ha! Do you honestly believe that? As an advocate of apprentice training, please read what youth has to say on this important subject.

Not merely a graduate, but with highest-yes, highest-honors, from a fiveyear printing course, let me state my experience and my training: Printing mathematics, copy fitting, estimating, printing chemistry and physics, typographical design; active operation of the Ludlow, Monotype, Linotype, Kelly press, Miehle press, C. & P. and Golding job presses, Kluge automatic press, 32and 42-inch cutters, stitchers, folding machine, stone work, imposition, and a great deal of hand composition.

Upon graduating I was appointed to a three-year term as temporary teacher (mechanical assistant) in the printing

department of a Boston public school Summers as a hotel printer (in charge) at a resort Afternoons (during school years) running a job press and setting type, Evenings, attending classes at Boston University for advertising; Harvard and Massachusetts Art School for art: Massachusetts Institute of Technology for drafting and photography; Kluge school for presswork; Advertising Club of Boston for layout and design. Impressive, isn't it?

And then I became interested in lithography. I banged on the doors until finally a shop in Boston took me in for a few hours, evenings, as general helperpress, plates, and camera. I resigned my school position (four months short of my term) to become stripper in a plant that closed down fifteen weeks later. I really studied, evenings, from your own I. H. Sayre's book, which I bought along with the Lithographer's Manual and a two-years' subscription to Modern Lithography. I studied hard and learned a great deal, but, Mr. Sanger, I've "only had fifteen weeks of actual experience" as a stripper. The irony of it all! The blindness of the employers to my future possibilities and assets in their own businesses.

I've been out of work now for eight weeks. Look for a job? You'd be surprised if you knew how really hard I looked. I even tried to be a litho salesman, but 10 per cent isn't enough money for me, as the sole support of my parents. How old am I? Just twenty-twoin the prime of life.

But now, after eight years of intensive training and teaching and studying, I reluctantly admit defeat. I know that's bad, but-I now have the opportunity of becoming a welder, of all things, and get paid while I learn. Could you tell me where I'd make \$35.00 a week in the printing trade after six months training? Well, welding offers just that!

My purpose in writing? Don't, please, encourage others to follow this trade. It gets in your blood and you can't "shake off" its effect. My mind, yes, even my heart, is with and in the printing trade, but Ma and Pa, and yours

truly have to eat!

Needless to say, an excellent reply went from Mr. Sanger to the writer of the foregoing letter, starting, "Printing is a grand old trade. Yes sir, Mr., I really believe in that statement, honestly and wholeheartedly. I have never thought otherwise since December 10, 1914 [the time he started his printing experience] . . . I naturally had no idealistic motive in deciding to be a printer at that time. The job was available-I took it. I worked at it and found it to be all any 'kid' of that age could want in a job . . . It has been fun ever since then, and it has paid well.

"During the last World War," continued Mr. Sanger in his reply,

THE STRATOLINER AD POT KEEPS ON BOILING

• Paul W. Meyer, typographic designer of the Baltimore Type & Composition Corporation, Baltimore, Maryland, keeps the pot boiling with a gusto in The Inland Printer Stratoliner ad series, now in its second year.

In submitting his idea of an effective layout, reproduced at the right, Mr. Meyer announces his disapproval of most of the layouts so far used, even remarking that he fails "to find one that would command more than a cursory glance." Best of all, he likes the layout of Meyer Wagman, of New York City, shown last month, but says, "I cannot understand the overemphasis of the head in contrast to the text.'

Now Le Roy Barfuss and other leading typographers declare that, first of all, the ad should have headline attention value with great emphasis on the first three words, "Watch Today's Skies." Mr. Barfuss repeats that "the smart typographer would blast these words with everything necessary to attract the attention of the reader's eye.

Be sure to see page 34 of this issue, where Howard N. King reviews five specimen ads.

WATCH TODAY'S SKIES for the first STRATOLINER

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the loop. And as you watch it, a mile in the air, remember this: It is the largest, newest and finest flying transport in service anywhere in the world. It is four-motored for greater power, greater speed and greater smoothness. It accommodates thirtythree passengers and a crew of five. It gives you the fastest, safest and most luxurious service ever offered

CHICAGO to NEW YORK and to CALIFORNIA

Via

TRANSCONTINENTAL AIR LINES

"many of my friends left the jobs they were working on to accept employment with companies making war materials. Naturally they made more money an hour and were able to work more hours each week than I was able to . . . When the world was again at peace these same friends of mine found a surplus in the war material labor department - found themselves a part of that surplus, with the result that the extra money they had earned during the lush period had to be used to take care of their idle time when they found themselves out of a job. Believe it or not, Mr., one or two of these friends of mine have had no real good jobs from that time until they were again fortunate enough to secure well paying jobs in the present defense setup. Meantime, I have never known an idle day.

"It bespeaks well of your foresight to read of all the training you have had, both in school and on the job. Three years of teaching, starting at the ripe old age of nineteen, hasn't given you a powerful amount of adult experience in all of the many phases of the printing craft that you mention in your letter but, these still should enable you to equal the offer made by the welding industry . . ."

Mr. Sanger then cited the cases of young fellows who have given up other lines of work to take courses at the school to better themselves, and, as he states, "they did get something better, and their present-day position in life bears their judgment."

There is something wrong, radically so, somewhere, something we are unable to fathom without a thorough investigation of the entire situation, including also the particular individuality or characteristics of the young fellow writing the letter. His may be an isolated case. It may be a case of inability to adapt himself to conditions surrounding the job. That we don't know. But with the many instances of young fellows who have forged their way ahead in spite of the many obstacles and discouragements they have had to encounter, and who have made good places for themselves in the industry, it would seem that the first requirement for the writer of the letter would be a heaping pile of plain selfanalysis. Certainly there is a chance somewhere for one who has devoted so much time and industrious endeavor to preparing himself.

* TROUBLE SHOOTERS . *

Paraffining Method

The following method of paraffining is slow and makeshift at best but it will serve the printer who has an occasional small or rush order of waterproofed cards or tags. When applied over a printed surface, an ink that will withstand the hot wax is needed.

A package of household paraffin is melted in a container over a gas or electric heating unit. A deep container is best so the paraffin will not cool too rapidly.

Heat enough to just keep the wax liquid. At this temperature the wax can often be used over ordinary inks without disastrous results. Temperature is not so important when the paraffin is not used over a printed surface. For example, in the case of a tag made up for a battery dealer which is to be made acid-resisting around the eyelet, the tag is simply dipped on the punched end so that the paraffin leaves a protective coating all about the eyelet, not touching the printed matter.

Tweezers are fine for dipping the tag or cards. Lay the pieces out separately to harden, although, if the temperature is kept low enough, the paraffined pieces in many instances can be piled in small lots. A little experimenting will often speed up the process.—George Graham.

Ends Crucible Cracking

Here is a way to prevent cracked crucibles on linotype machines. Get a solid cylindrical bar of metal (iron or brass) about seven and a half inches long and an inch thick. Turn it down on a straight, smooth taper starting two inches from one end and reducing it to a quarter of an inch at the other.

Before the heat is turned off, place the thin end of the cone at the bottom of the pot, letting it rest in the left rear corner, thereby making sure that it will stand upright. That location also makes sure that there will be no obstruction to removal of the wedge when the metal has solidified. Remove the cone before the heat is turned on. You will find that removal is simply done.

One word of caution: No matter how handy this tool would be for some other purpose, do not use it for anything other than the task for which originally intended. The only way the wedge can be effective in preventing cracking of the metal pot is to keep it smooth, straight, and free from nicks and peened ends. A good plan is to have near every machine an individual wooden box with cover in which to keep the cones during the day.—Albert S. Buday, Elmont, Long Island, New York.

Glycerin Holder

It has long been a problem for the press feeder to keep his supply of glycerin convenient without danger of tipping over. A clean and useful container can be made by following these directions:

Take a metal or plastic bottle cap and glue it to a small card with a celluloid-base cement. Pack a little clean cotton or waste in the cap and saturate with glycerin. On the delivery board of the press place a sheet of cardboard and, using the metal jogging-peg, punch holes corresponding with those in the board beneath. Under the right-hand edge of this delivery covering, slip one edge of card to which cap is fixed.

It is impossible for the glycerin container to turn over or fall into the press. Besides, it is clean and will permit the feeder to lightly moisten just the finger or fingers necessary.—George Graham, Pine Bluff, Arkansas.

Shop Layout Plans

Your plant modernization plans, published recently, hit the spot with me. Perhaps because I have worked in a good many shops (and some that were not so good), I have a tendency to study changes in plant layout to increase efficiency. I wonder if there aren't a good many other printers who have ideas along that line as well as myself. At any rate, many

owners of plants of all sizes, who make changes after much study, could make good use of the following idea:

All printers use line gages, so let the pica be your scale. Furnish crossruled paper of various sizes, and let the manufacturers of printing equipment furnish scale-size, top-view pictures of their machines printed on light card stock (predetermined by you) showing the size of that machine on its floor space. For the free advertising, manufacturers should be willing to supply the pictures, and perhaps one of the paper houses (and others) would supply the other necessities, such as pictures of office supplies, et cetera. Take these together and when a plant executive thinks of making changes, he can write to you and tell what equipment he has, and size of his building and you will send a cross-rule sheet big enough to scale his building and the cards portraying the size of the equipment he has or expects to get.

Upon receiving supplies, he can put in the diagram all rooms and offices, pillars, and posts, and other permanent fixtures. Then with the Circular Copy Fitting

Setting type matter in a circle frequently presents a rather difficult problem, one that is not easily overcome without a considerable amount of "cutting and trying" to determine the proper size of type to be used. Especially does this apply where solid text matter is to be set to fit inside a circle. Display matter can be varied, different sizes of type being used for different parts of the display, but for solid text matter the whole piece must be studied to make certain the type size selected will permit of including the complete wording and avoid resetting.

One method for casting up type matter to be set inside a circle is given in a portfolio of examples of printing received from the Central Technical College, Brisbane, Queensland, Australia, which we give here. This is simple, but effective.

"Where matter is to be set up inside a circle a very careful castup should be made to ensure that a resetting may not be necessary," it is stated, and continues: "The best way to do this is to square the diameter of the circle (measured in picas)

character on the average. The 8-point face can be considered equal to an en quad, or 32 square points."

Two examples of the same type matter are shown, one being set in a circle, the other in a square of the same width and depth as the type matter in the circle. The circle, it is shown, takes in exactly three-quarters of the type matter included in the square. "Thus," it is stated, "the ratio of three to four will answer."

Save With Small Fonts

The tendency of most monotype operators is to cast full cases of all type faces. But why should an owner with equipment for making type be forced to further heavy investment for type metal?

A large plant in Michigan has worked out a system that needs very little metal. There is no loss in efficiency; in fact, some definite savings have been made.

A small job font of every composition face in the house was keyboarded. By saving and re-running each ribbon, and altering the measure on the caster, one will do for the sizes from five- to twelve-point. A

There is a clear distinction between a mere rough sketch and a layout, as the requirements for a layout usually call for such detailed information as size of space, kind of border, size of blocks, and kind, size, and measure of the type to be used. Distinction should also be made between a layout and a dummy. The latter is either a booklet showing the kind and size of stock to be used, with sketch of cover and inside pages, or, in magazine work, a sheet on which are pasted duplicate and numbered galley proofs and illustration proofs to guide the make-up man. The layout seldom consists of more than a single page of display or a double-page spread. The preliminary sketch

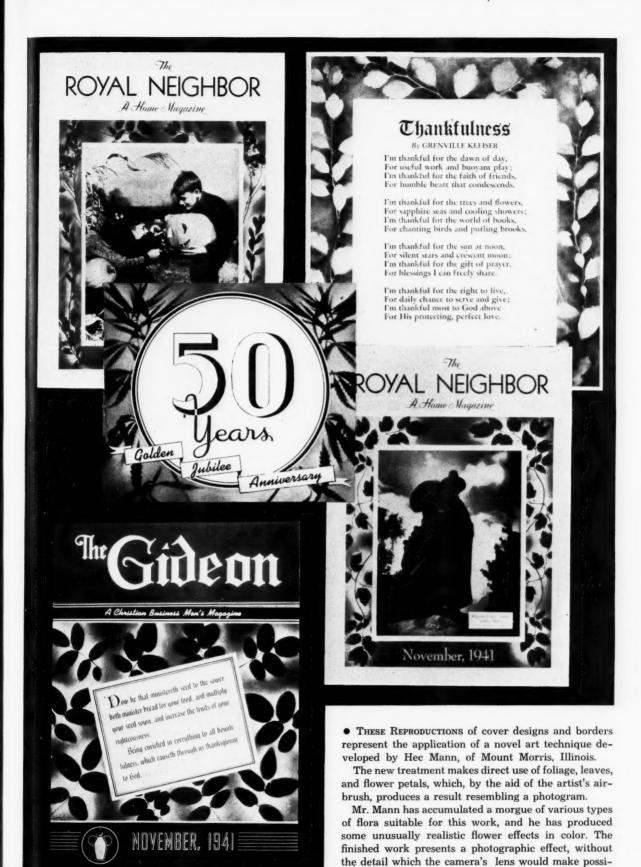
There is a clear distinction between a mere rough sketch and a layout, as the requirements for a layout usually call for such detailed information as size of space, kind of border, size of blocks, and kind, size, and measure of the type to be used. Distinction should also be made between a layout and a dummy. The latter is either a booklet showing the kind and size of stock to be used, with sketches of cover and inside pages, or, in magazine work, a sheet on which are pasted duplicate and numbered galley proofs

aid of the cards, he can move the cylinder press over in this corner, for example, and the linotype over there, with the stones near that window, and the paper cutter near the stock shelves. The floor space required for each machine prevents getting them too close together and the cross-rule paper shows just how much space there is for machines and aisles between them.—David Holden, 17 Tioga St., Waverly, New York.

and take three-quarters of the result. This will be the available area expressed in 12-point ems. Multiply this by 144 and divide by the number of characters in the copy, and the figure which results will represent the number of square points in the average character of the size used.

"Some faces are wider than others, but an average 12-point will have 61 square points to the character, while 10-point runs 45 square points to the font of each is kept in storage until needed, when the casting department can cast another font at convenience.

This system has eliminated running out of sorts, making changes at the caster, and at the same time has reduced the average weight of each case (including all the type kept in storage) to very close to thirty pounds. At 12 cents a pound for metal this would be a saving of \$3.20 a case.—F. Timmons.



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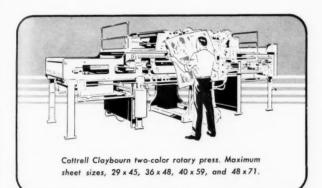
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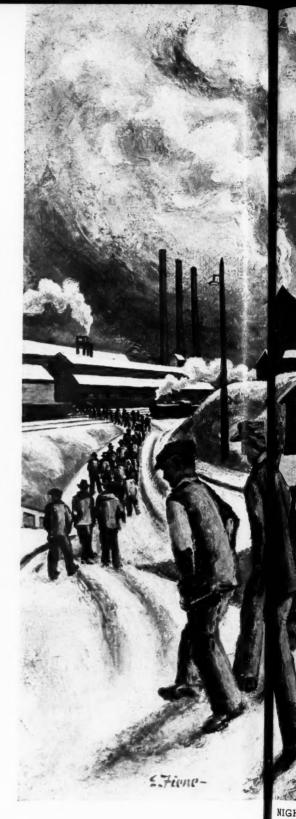
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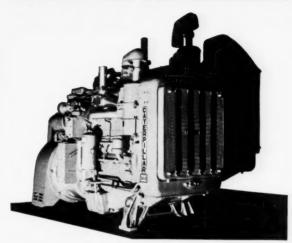
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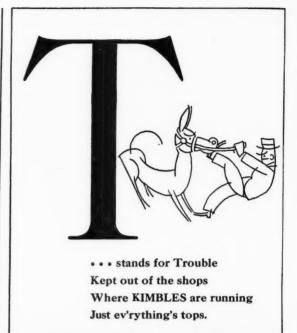
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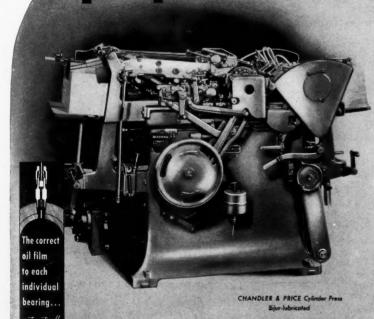


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PAGE
Altair Machinery Corp. 88 American Academy of Art. 81 American Numbering Machine Co. 77 American Roller Co. 81 American Steel Chase Co. 77
Beckett Paper Company 69 Bijur Lubricating Corp. 79 Bingham's Sam'l, Son Mfg. Co. 10 Brock & Rankin, Inc. 70
Caterpillar Tractor Co
Second Cover Chandler & Price Co., Inc. 4 Consolidated Water Power & Paper Co. 9 Cottrell, C. B., & Sons Co. 73
Cromwell Paper Co Third Cover Dayton Rubber Mfg. Co
Embossograph Process Co., Inc 82 Engdahl Bindery 81
Gaetjens, Berger & Wirth, Inc 81 Grove, Jacob, R., Co 68
Hammermill Paper Co 7 Harris-Seybold-Potter Co. 12 Hood-Falco Corp. 82 Huber, J. M., Inc. 78
Intertype CorporationBack Cover
Kelly, E. J. Company 83 Kidder Press Co. 79 Kimberly-Clark Corp. 3 Kimble Electric Co. 78
Lanston Monotype Machine Co. 11 Lássco Products, Inc. 80 Ludlow Typograph Co. 1
McLaurin-Jones Co. 80 Megill, Edw. L., Co. 82 Mergenthaler Linotype Co. 14 Miller Printing Machinery Co. 72 Morrill, George H. Co. 72 Munising Paper Co., The. 68
New Era Manufacturing Co 83 Northwest Paper Co 13
Port Huron Sulphite & Paper Co
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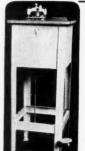
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Volume 108 • December, 1941 • Number 3

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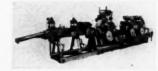
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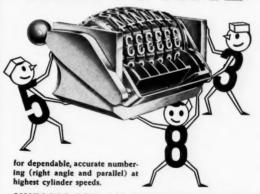
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DECEMBER, 1941

Volume 108 • Number 3

Inland

The Leading Business and Technical Journal of the World in the Printing and Allied Industries



LEADING ARTICLES

	Change in Cost System Poses Serious Problem	. 17		
	Loss of Trained Men to Other Fields Faces Graphic Arts	. 21		
	Report Paints Much Brighter Picture of Paper Situation	. 24		
	Ask Yourself These Pointed Year's End Questions By Fred E. Kunkel	. 31		
	Almost \$1,500.00 in New Business in Less Than Six Months	. 42		
	New Unity Program Pledged by U.T.A. Fails to Materialize	. 53		
	Keep Grammar's Sky Free of Cloudiness By Edward N. Teall	. 54		
	Creative Printing Means Creative Thinking By C. D. Beckman	. 55		
DEPARTMENTS				
	Advertising Service 44 Pressroom	. 45		
	Book Review 51 Proofroom	. 49		
	Brevities 57 Salesman's Corner	. 26		
	Editorial 27 Specimen Review	. 35		
	Idea File 58 The Month's News	. 59		
	Offset Technique 29 Trouble Shooters	. 65		

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THE INLAND PRINTER, December, 1941, Volume 108, No. 3. Published monthly by Tradepress Publishing Corporation, 309 West Jackson Boulevard, Chicago, Illinois (Eastern Ofice, 522 Fifth Avenue, New York City), Subscription is \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5.00; single copies, 50 cents. Entered as Second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

All manuscripts should be accompanied by adequate postage for their return. THE INLAND PRINTER assumes no responsibility for unsolicited contributions, except to accord them courteous attention and ordinary care.

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Directory of Advertisers-Page 80

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